E 6106
BIBLIOTHÈQUE - LEDUC

A Monsieur CÉSAR CUI

ANTAR

SYMPHONIE pour ORCHESTRE

D'APRÈS UN CONTE ARABE DE SENNKOWSKY

Réduite pour

le Piano à 4 mains

N. RIMSKY-KORSAKOFF

La même pour Orchestre *Pr: 7f net*

Paris, ALPHONSE LEDUC 3, Rue de Grammont
Propriété pour tous les pays
sauf la Russie et l'Autriche

V. Roulpin

N° 208

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ANTAR

I

Grandiose est l'aspect du désert de Sham ; grandioses sont les ruines de Palmyre.

Antar a pour toujours abandonné la société des hommes, car c'est par le mal qu'ils ont répondu au bien qu'il voulait leur faire : aussi, leur a-t-il juré une haine éternelle ; il s'est retiré dans le désert de Sham, au milieu des ruines de Palmyre.

Soudain, une gazelle charmante apparaît ; Antar se dispose à la poursuivre ; mais un bruit terrible retentit dans les airs et la lumière du jour se trouve voilée par une ombre épaisse : c'est celle d'un oiseau gigantesque qui fait la chasse à la gazelle. Antar s'attaque au monstre qu'il frappe de sa lance ; l'oiseau fuit en poussant un grand cri et la gazelle disparaît.

Antar, resté seul, s'endort. En rêve, il se voit transporté dans un splendide palais ; des esclaves s'empressent à le servir, un chant mélodieux charme son oreille. Il est dans la demeure de la reine de Palmyre, la fée Gul-Nazar : c'est elle qu'il a sauvée des griffes de l'esprit des ténèbres, alors qu'elle avait pris la forme d'une gazelle. La Fée, reconnaissante, promet à Antar les délices les plus grandes de la vie. La vision disparaît et le héros se réveille au milieu des ruines.

II

Les Délices de la Vengeance : c'est la première des jouissances accordées à Antar.

III

Les Délices du Pouvoir : c'est le deuxième don de la Fée.

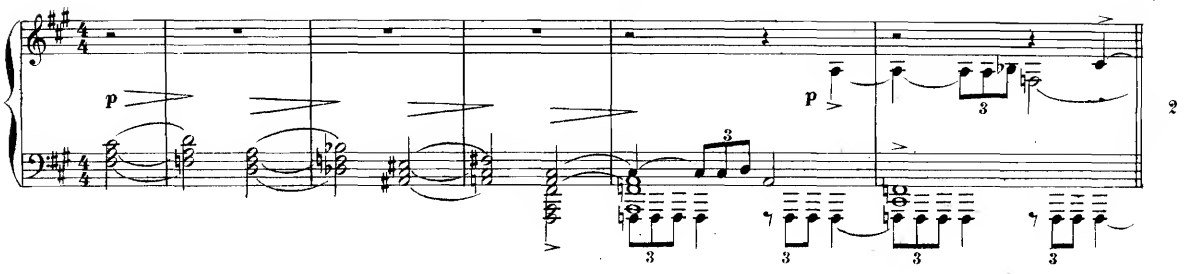
IV

Antar est revenu au milieu des Ruines de Palmyre : il va goûter enfin les Délices de l'Amour. C'est dans les bras de la Fée qu'il en savoure l'ivresse et qu'il expire en un dernier baiser.

TABLE THÉMATIQUE

I — LARGO

Pages



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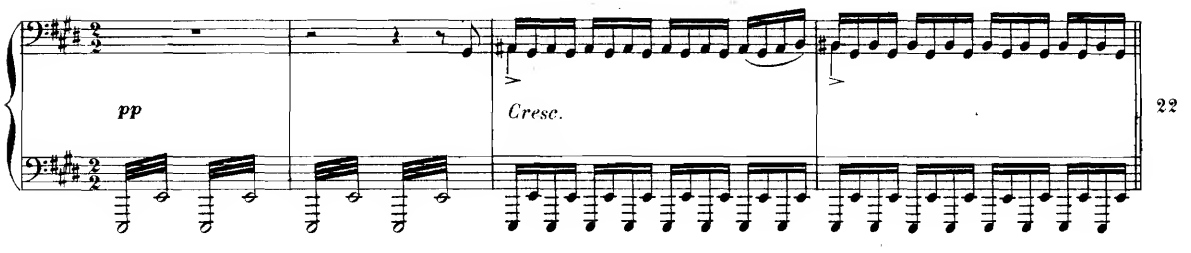
II — ALLEGRO



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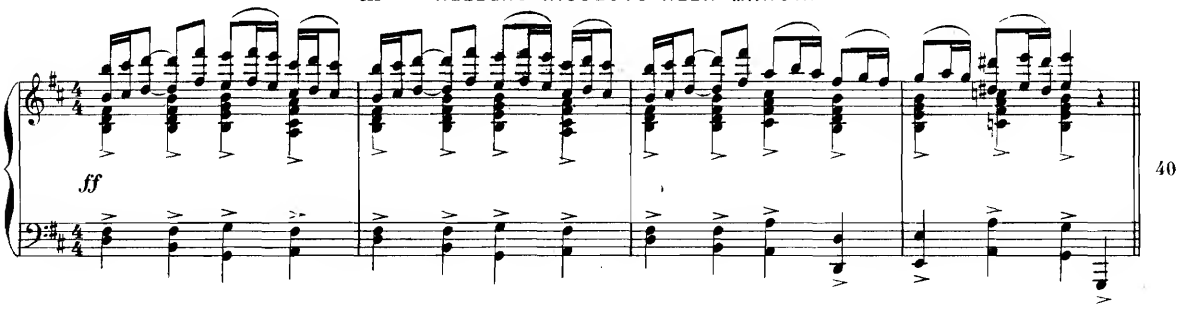
III — ALLEGRO RISOLUTO ALLA MARCIA



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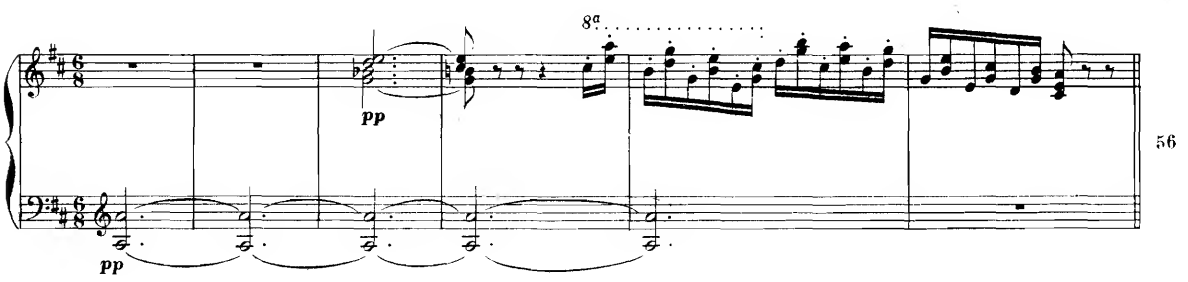

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A Monsieur CÉSAR CUI

N. RIMSKY-KORSAKOFF. — ANTAR

SYMPHONIE

Réduite pour

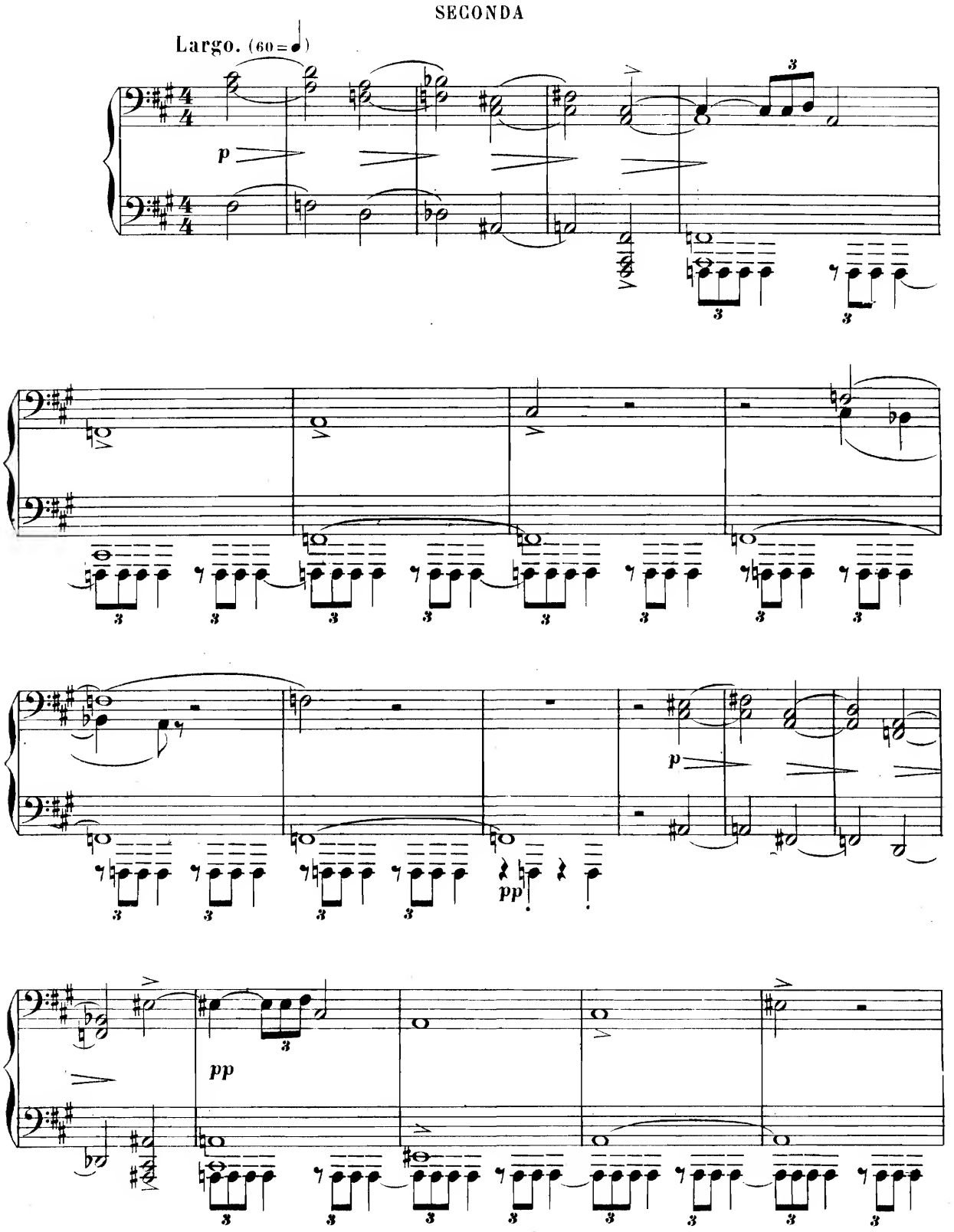
PIANO A 4 MAINS

d'après l'Orchestre

NADEJDA-POURGOLD

I

SECONDA



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PIANO A 4 MAINS

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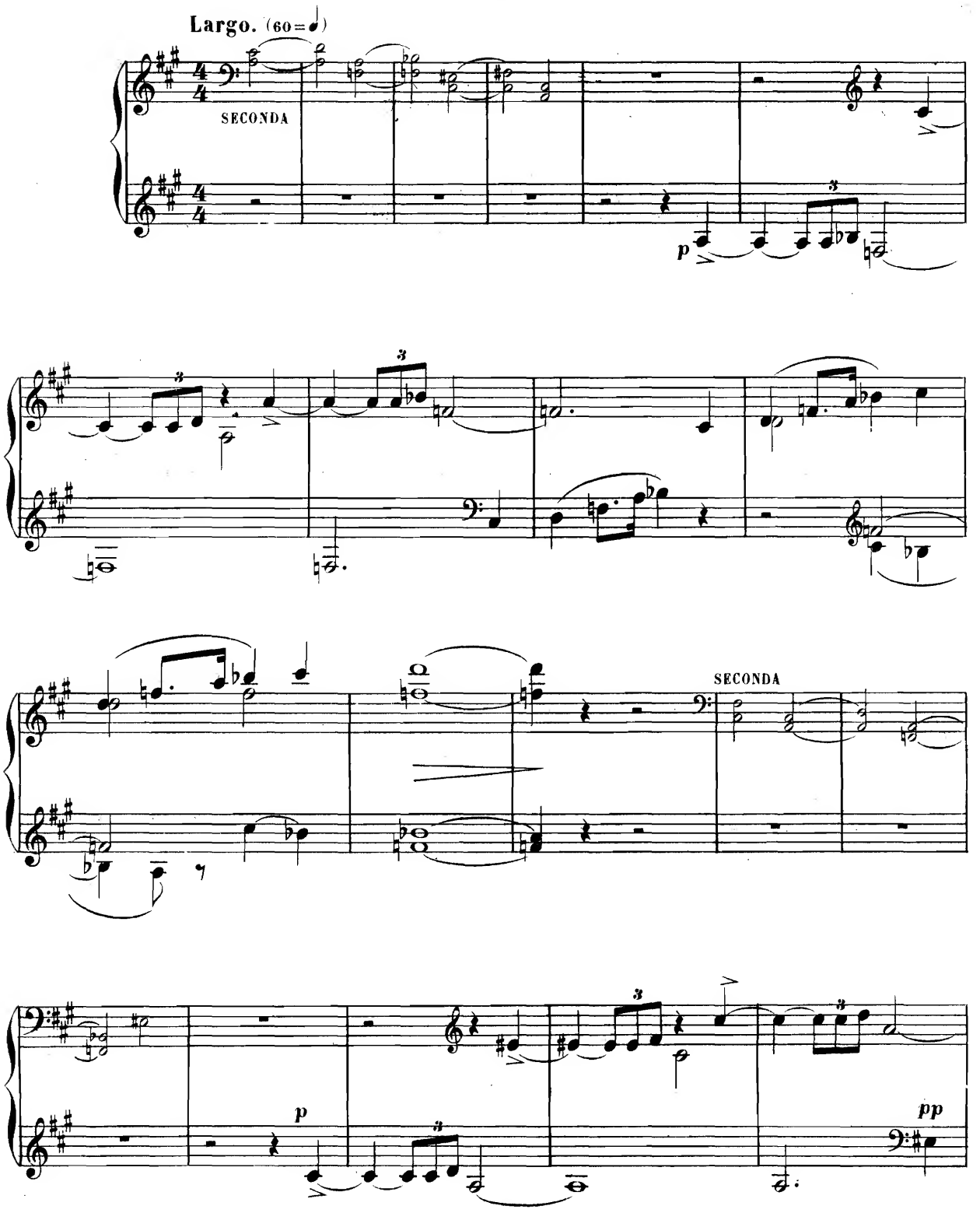
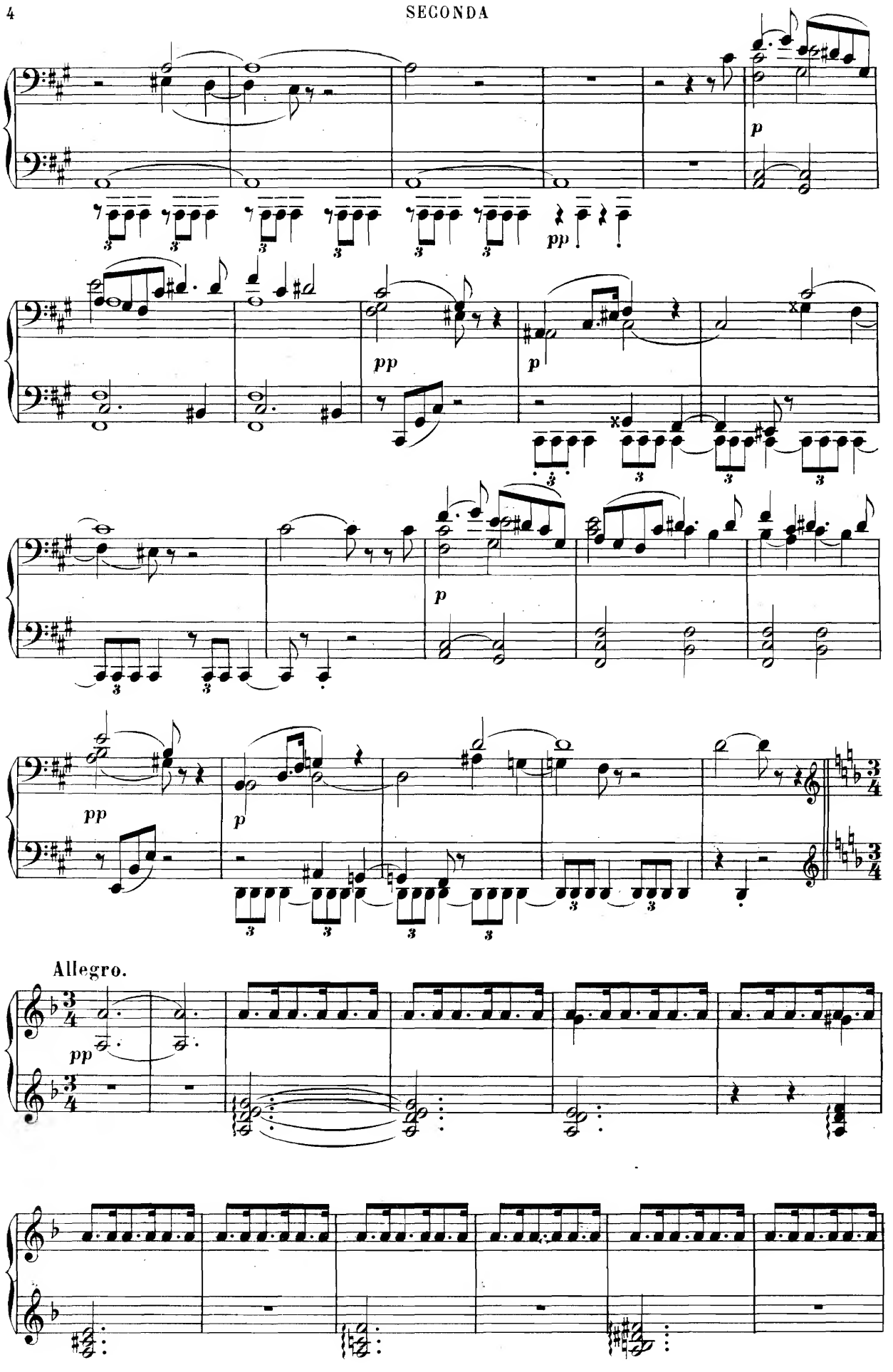
NADEJDA - POURGOLD

I

PRIMA




p
pp
pp
p
p
pp
Allegro.
pp

PRIMA

SECONDA

pp

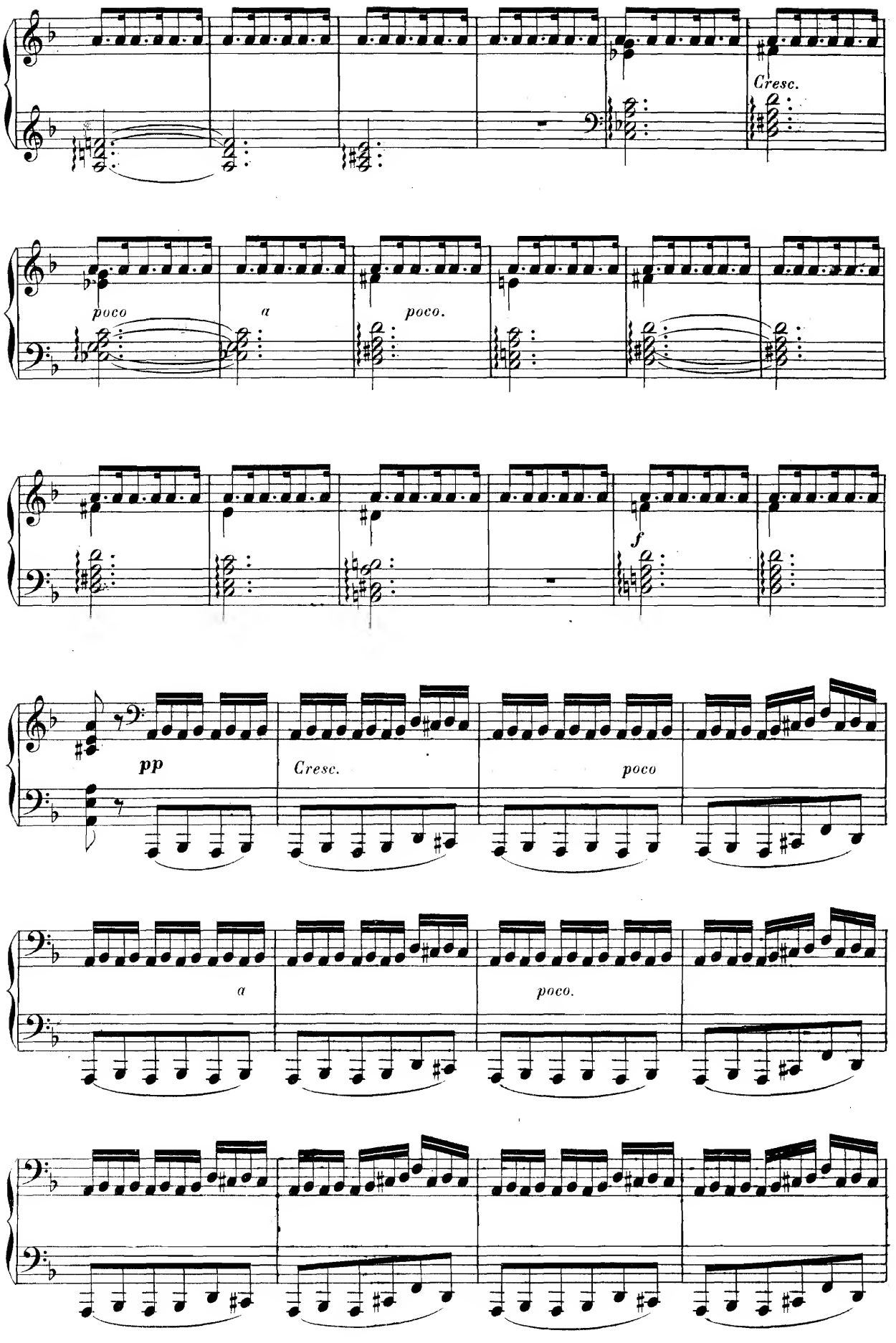
SECONDA

Allegro.

p

SECONDA

SECONDA


Cresc.
poco
a
poco.
f
pp
Cresc.
poco
a
poco.

SECONDA.

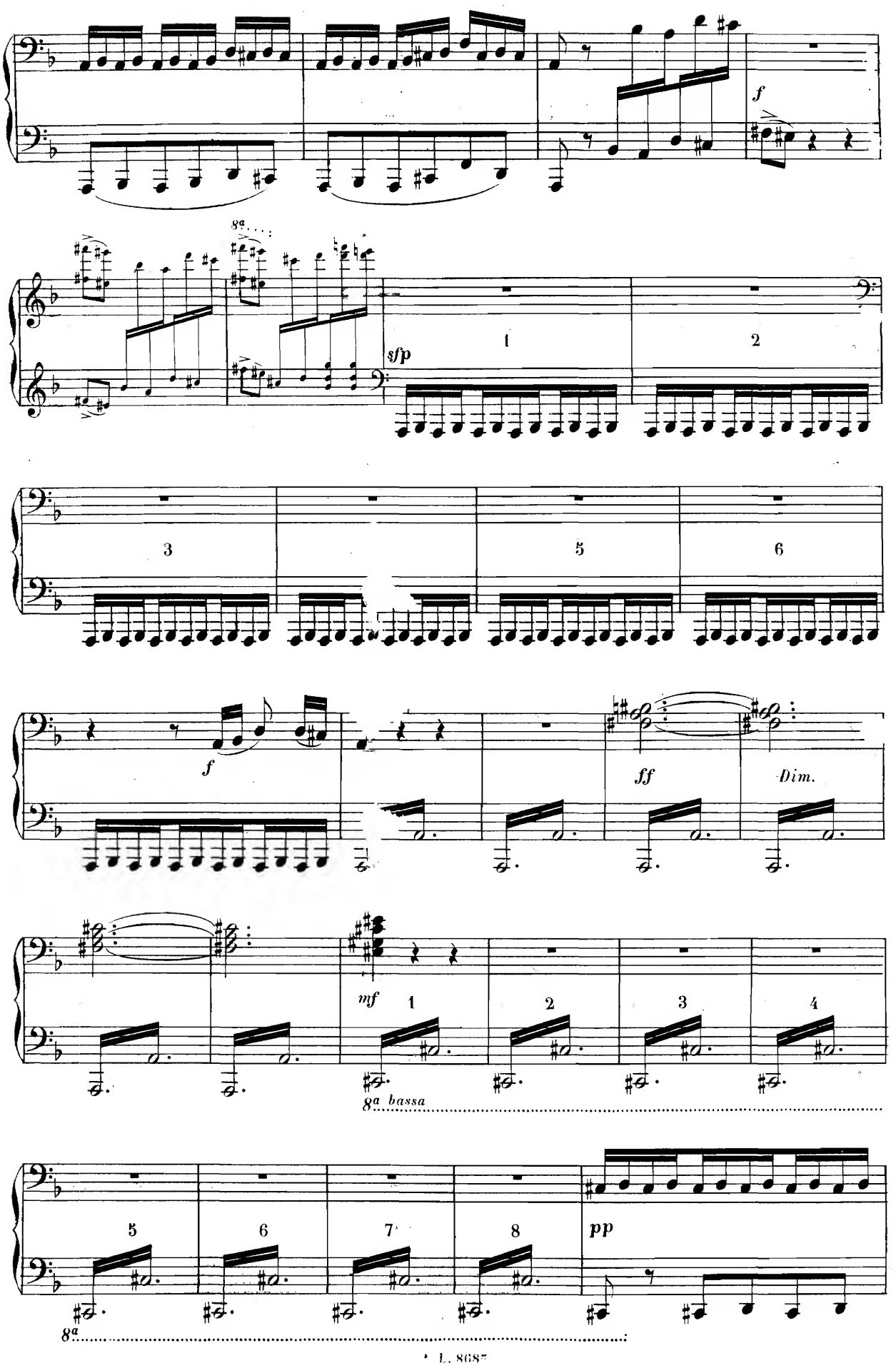
Cresc. *poco* *a* *poco.*

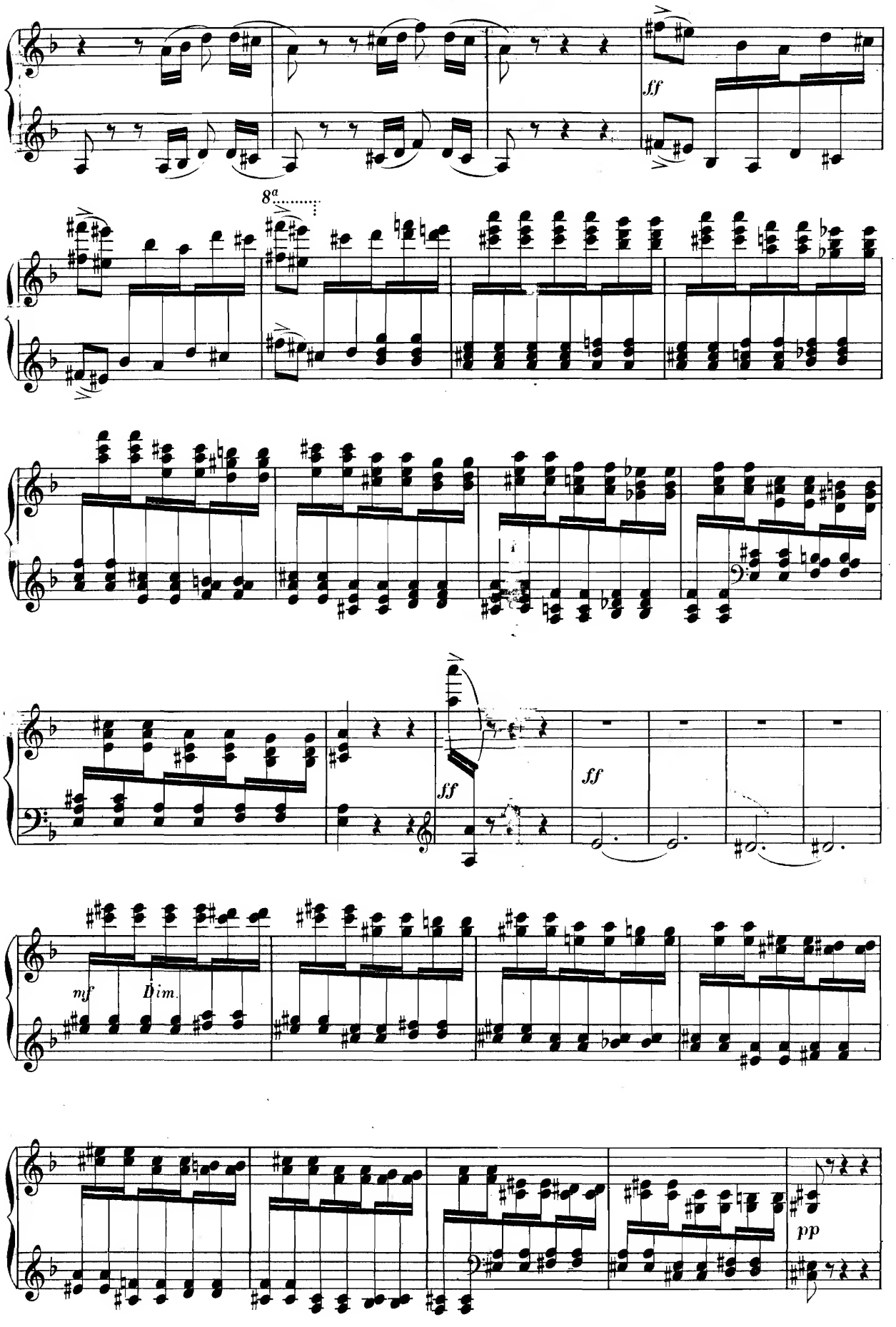
SECONDA

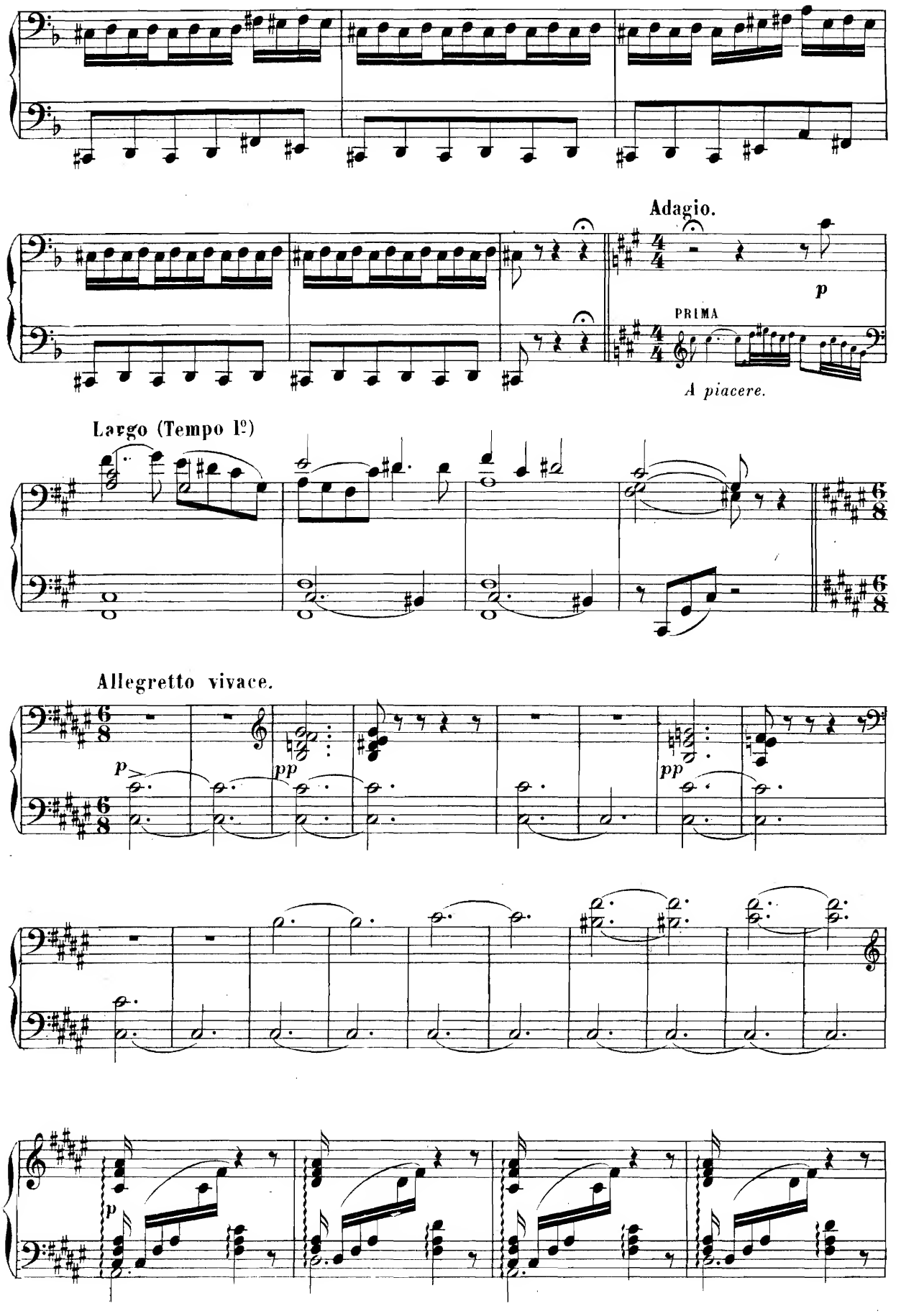
f *p*

Cresc. *poco* *a*

poco.


f
8a
sfp
1
2
3
5
6
f
ff
Dim.
mf
1
2
3
4
8a bassa
5
6
7
8
pp
8a


ff
8a
ff
ff
mf
Dim.
pp


Adagio.
p
PRIMA
A piacere.
Largo (Tempo 1º)
Allegretto vivace.
p
pp
pp
p

SECONDA

Adagio.

Largo. Tempo I°

A piacere.

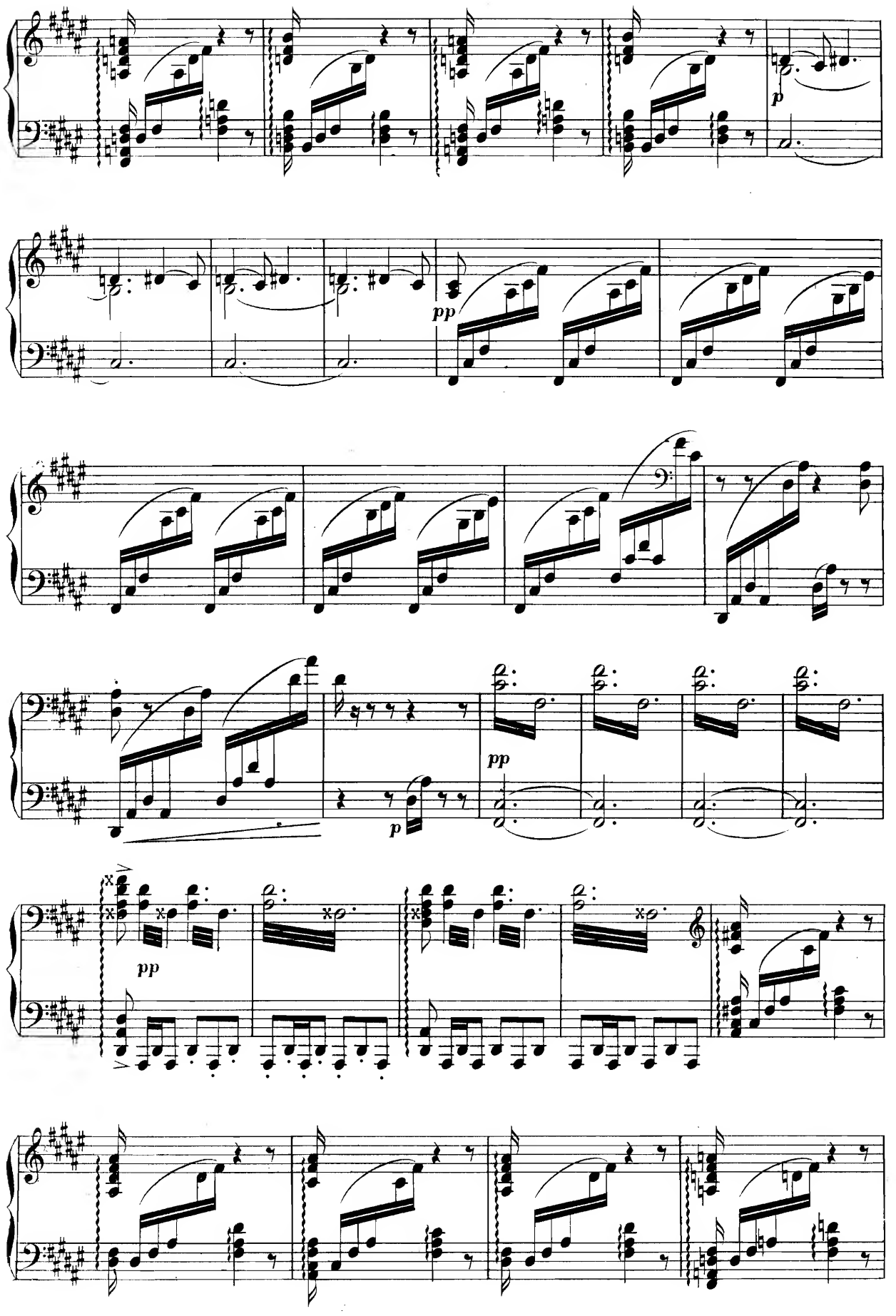
SECONDA

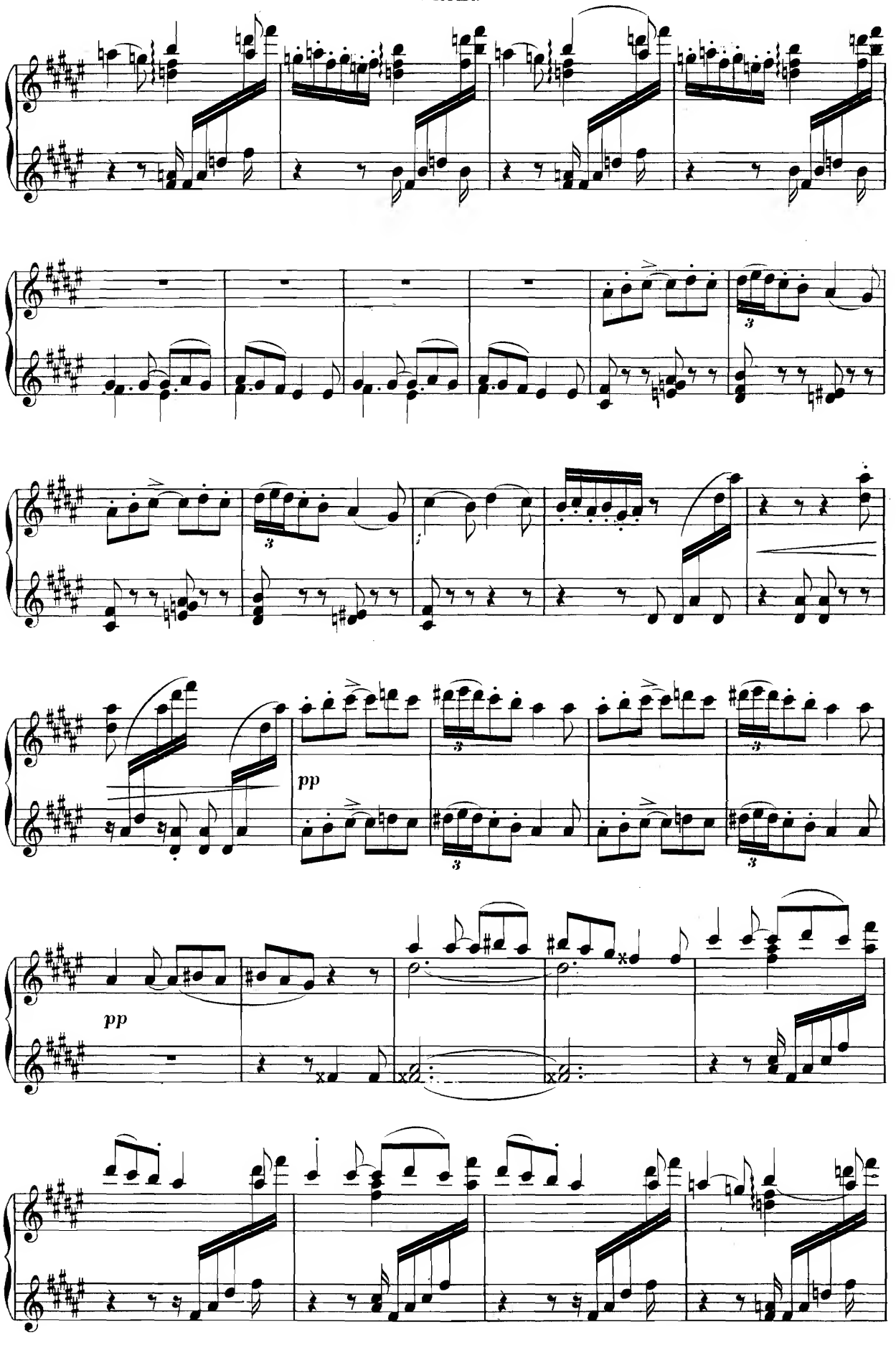
Allegretto vivace.

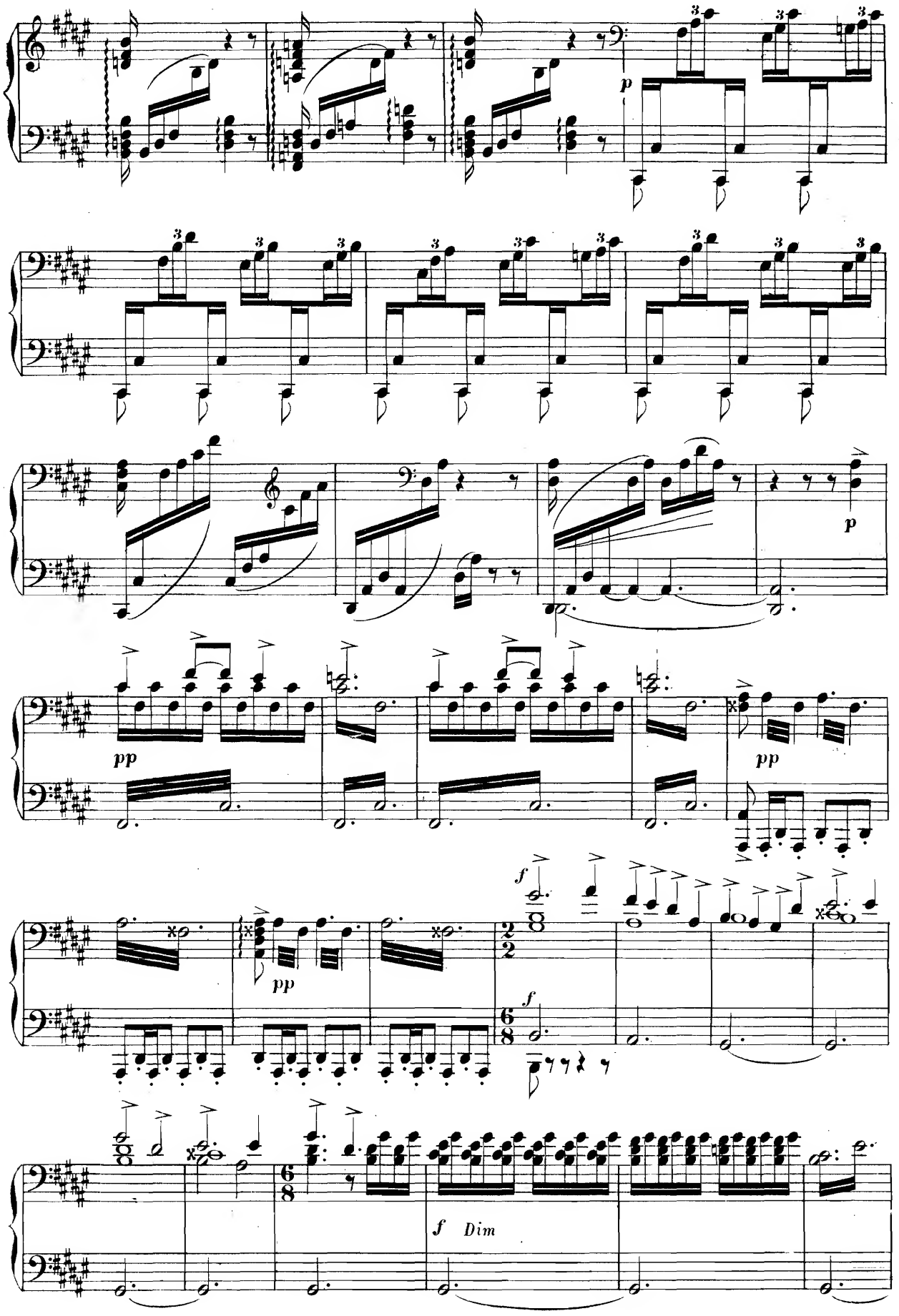
pp

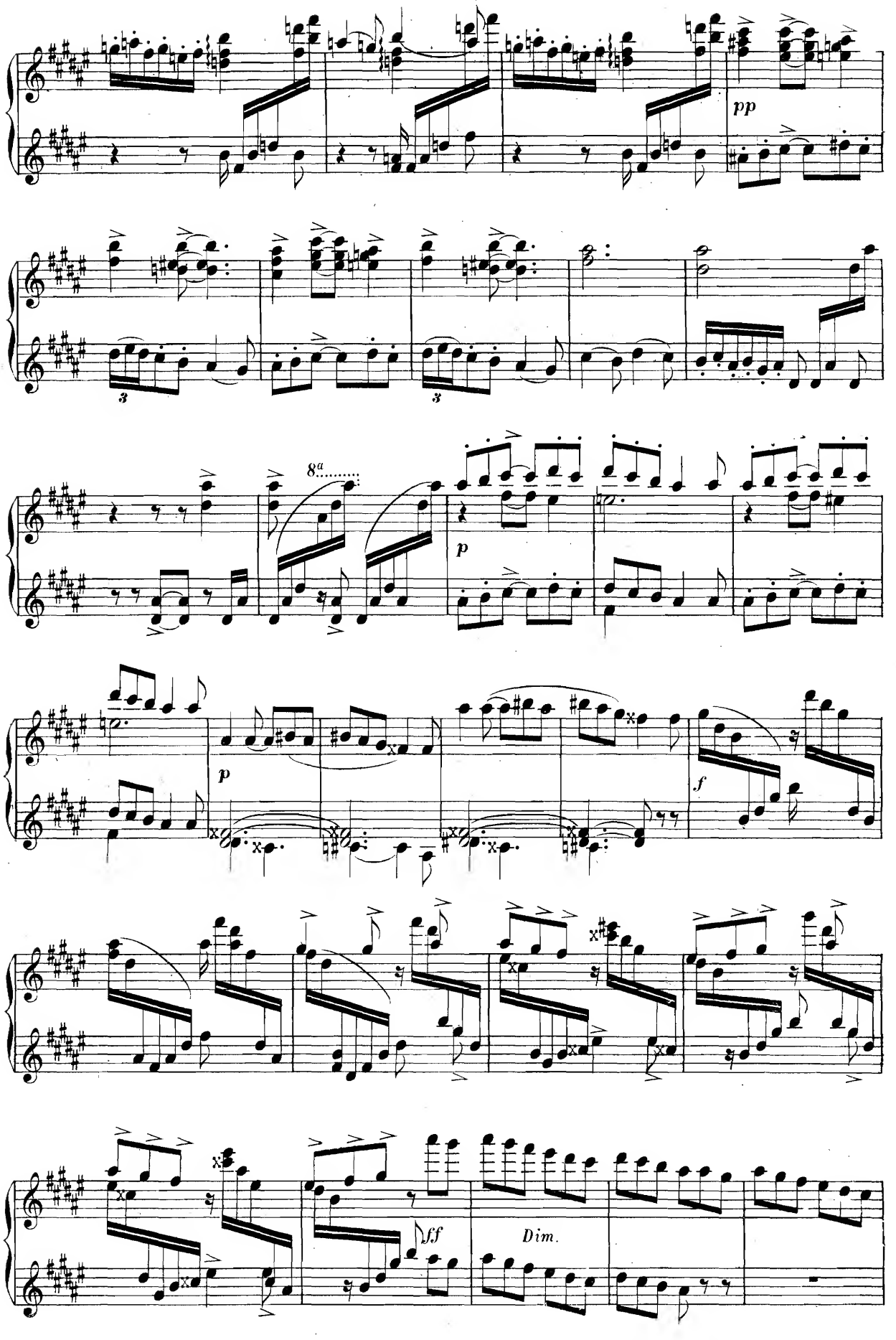
SECONDA

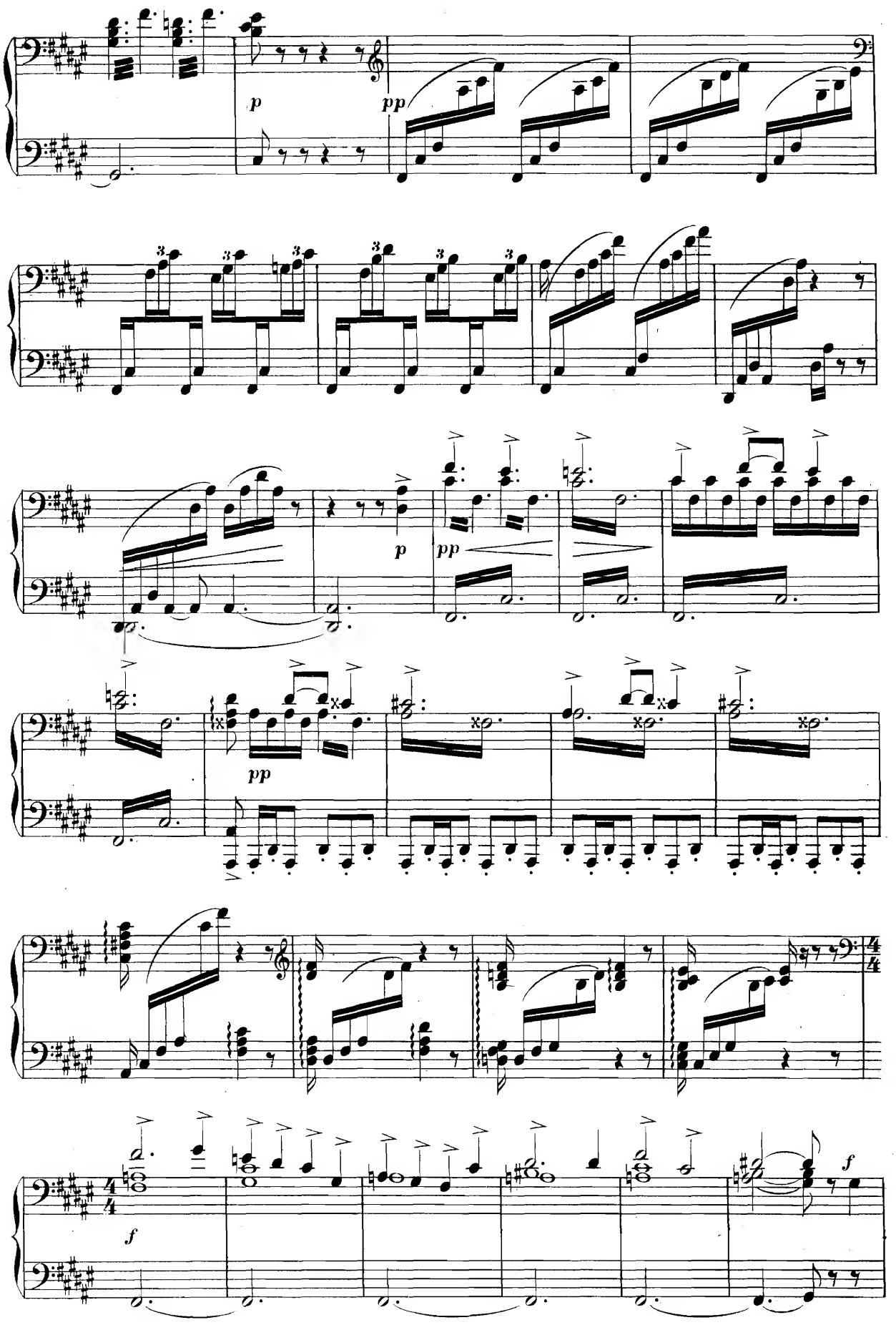
pp

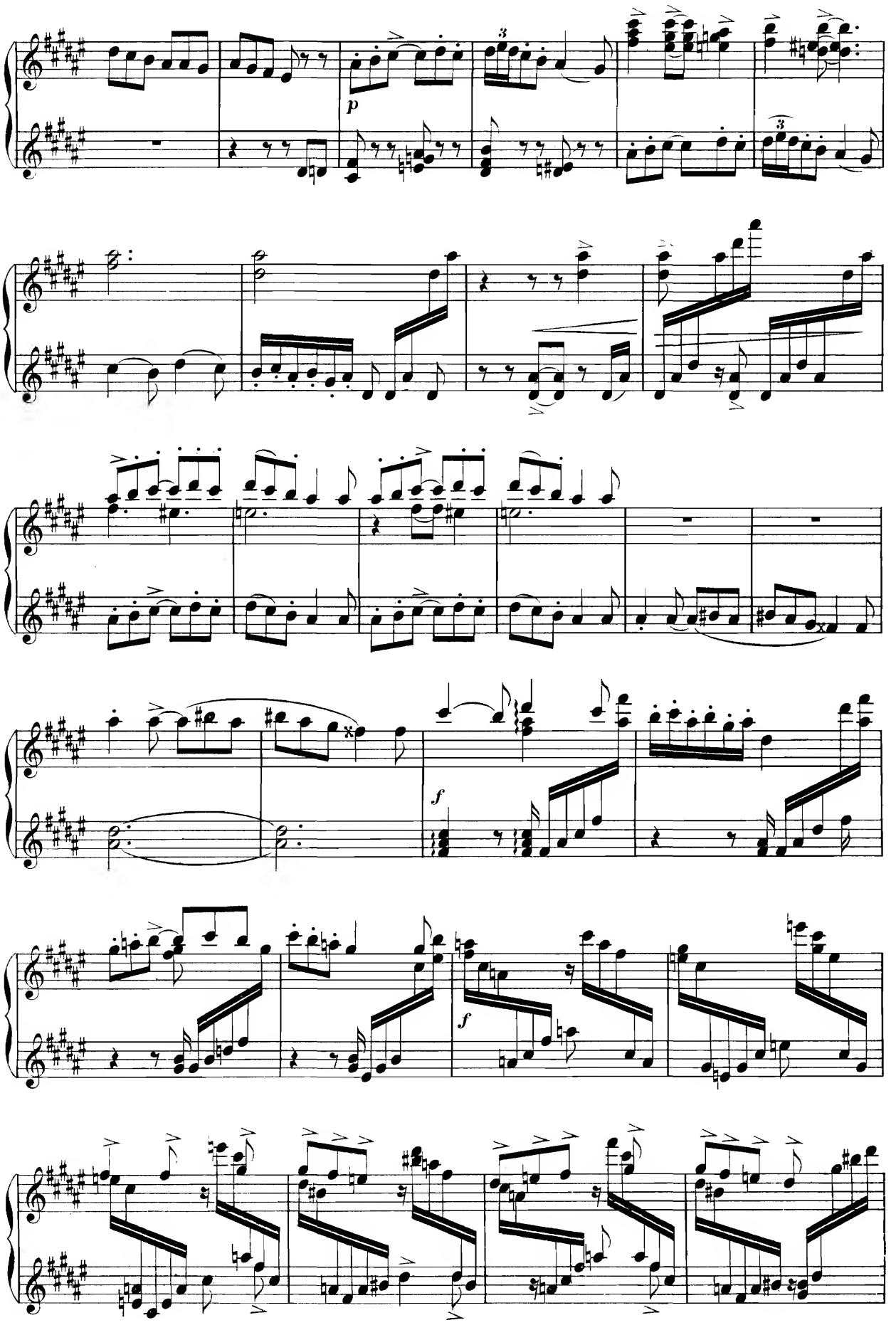

p
pp
pp
p
pp

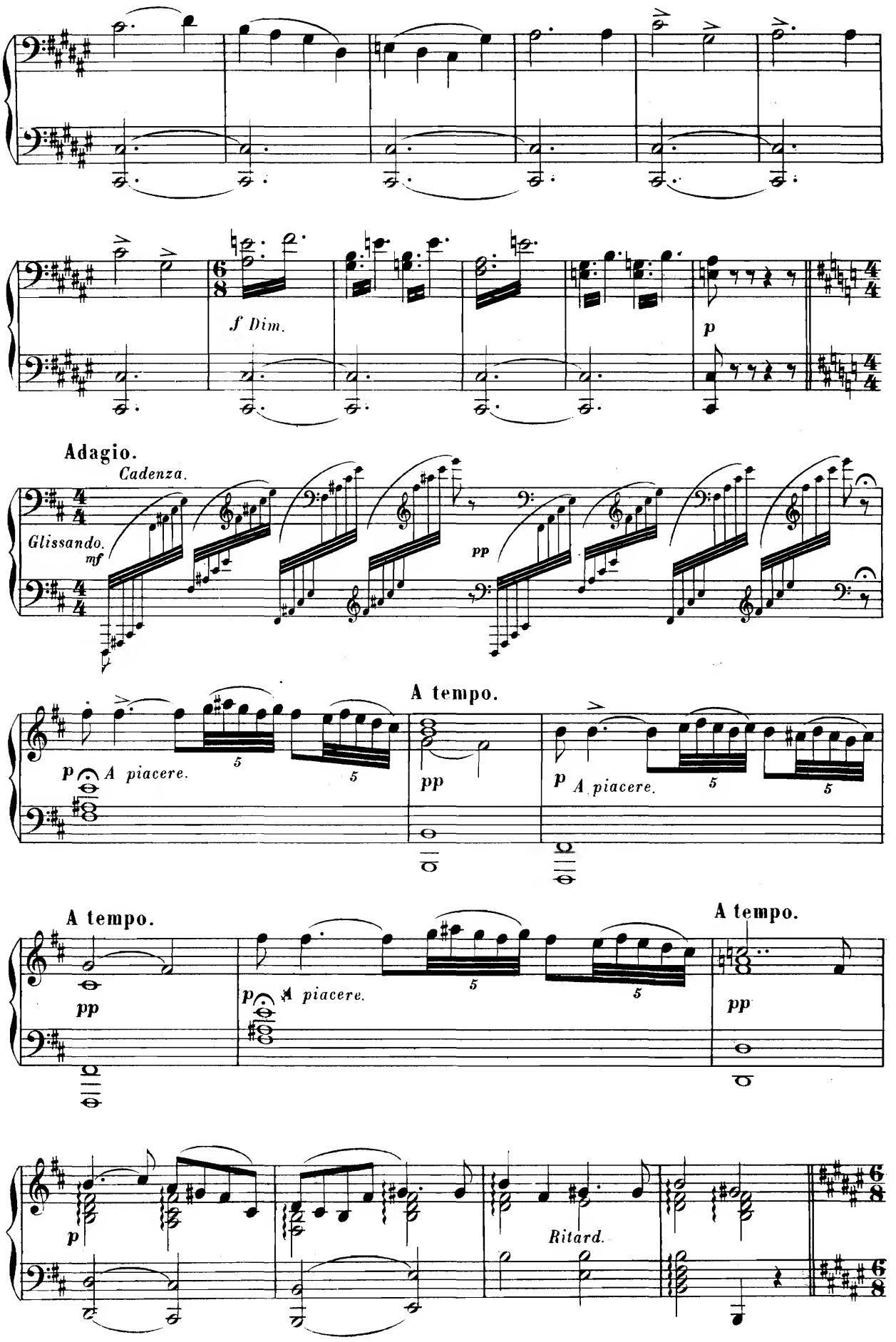

pp
pp

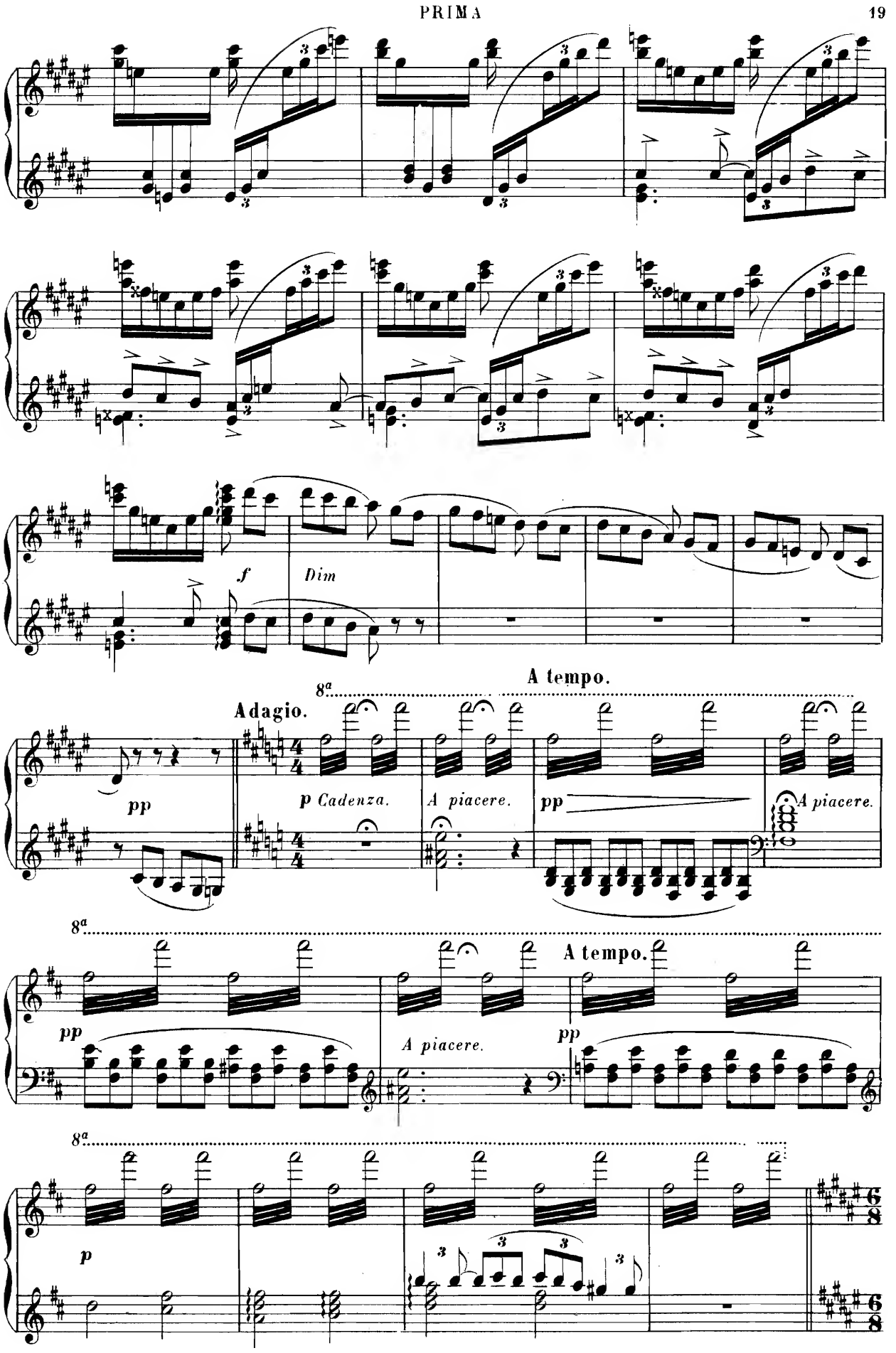

p
pp
pp
pp
f
f
f Dim


pp
8a
p
p
f
ff
Dim.


p
pp
3
p
pp
pp
f
f

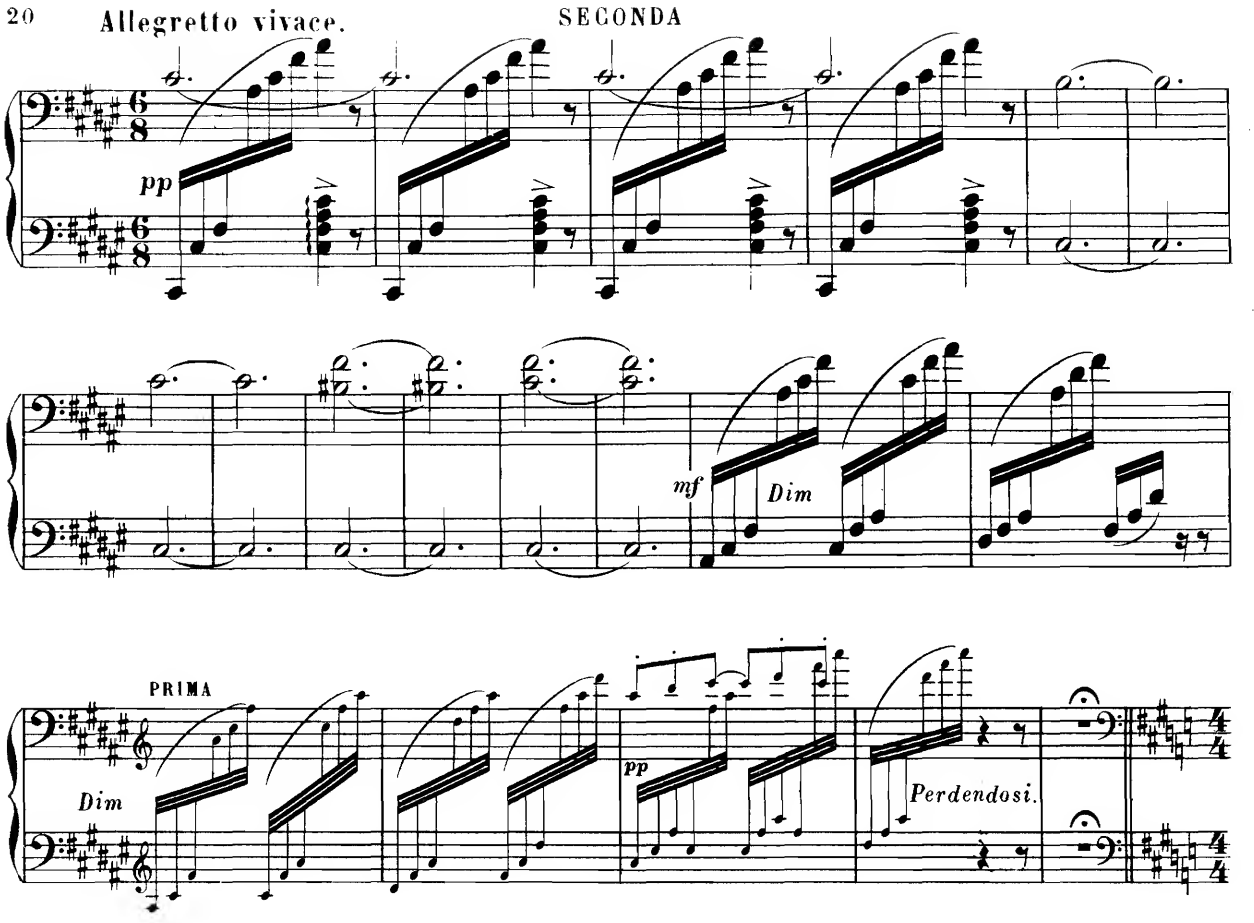

p
f
f


f Dim.
p
Adagio.
Cadenza.
Glissando.
mf
pp
A tempo.
p A piacere.
5
pp
p A piacere.
A tempo.
pp
p A piacere.
A tempo.
pp
p
Ritard.

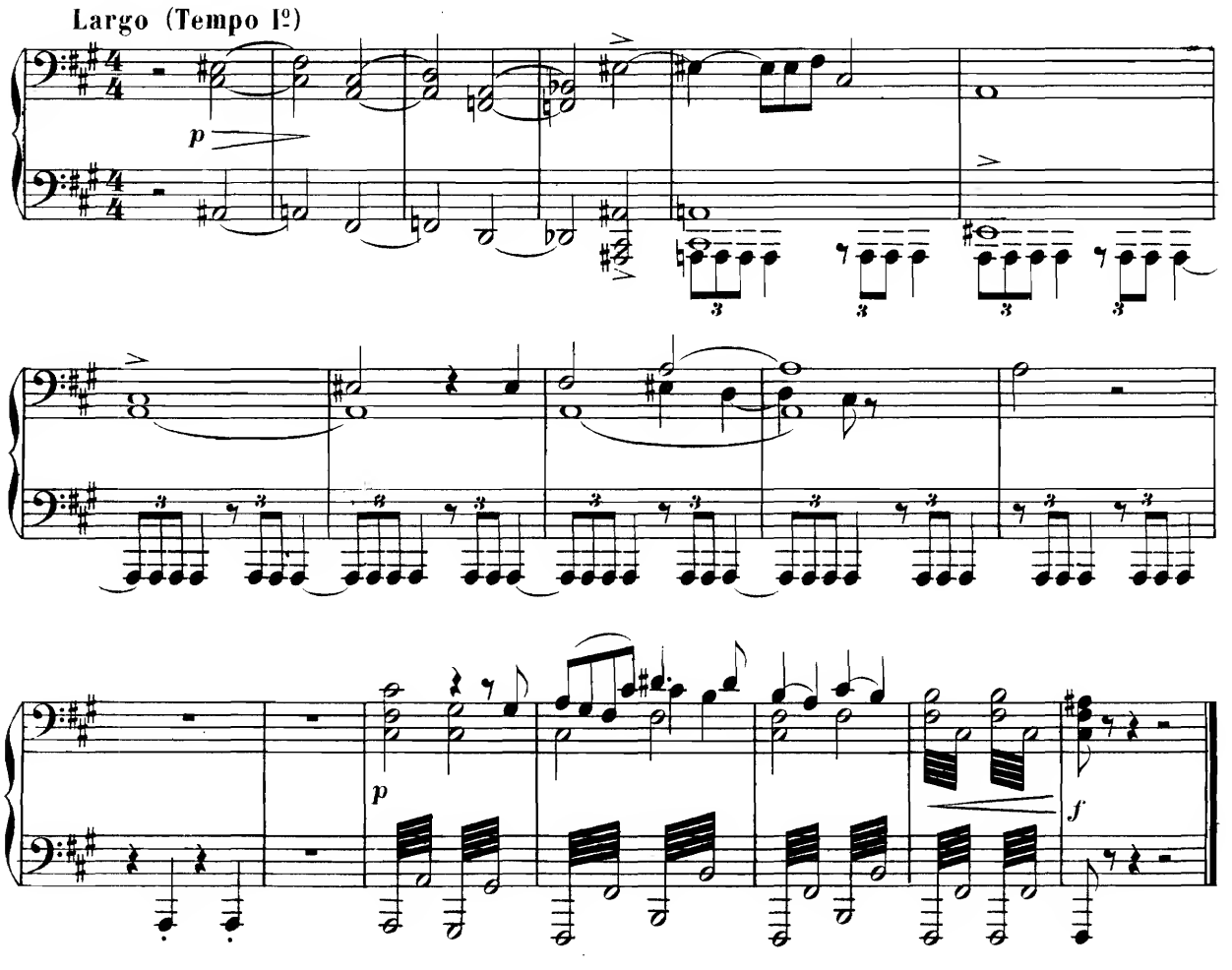

f
Dim
A tempo.
8a
Adagio.
pp
p Cadenza.
A piacere.
pp
A piacere.
8a
pp
A piacere.
A tempo.
pp
8a
p

Allegretto vivace.

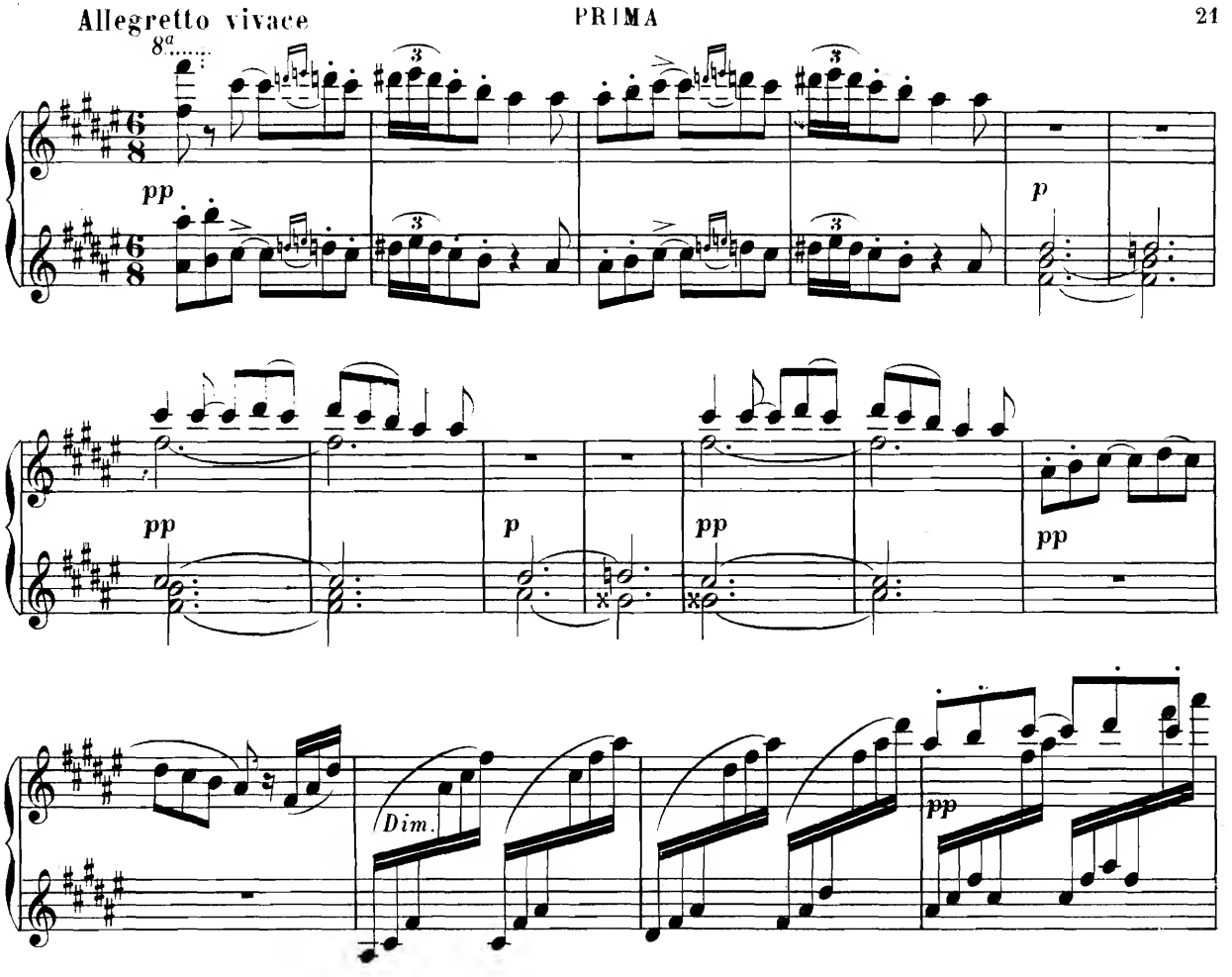
SECONDA



Largo (Tempo Iº)

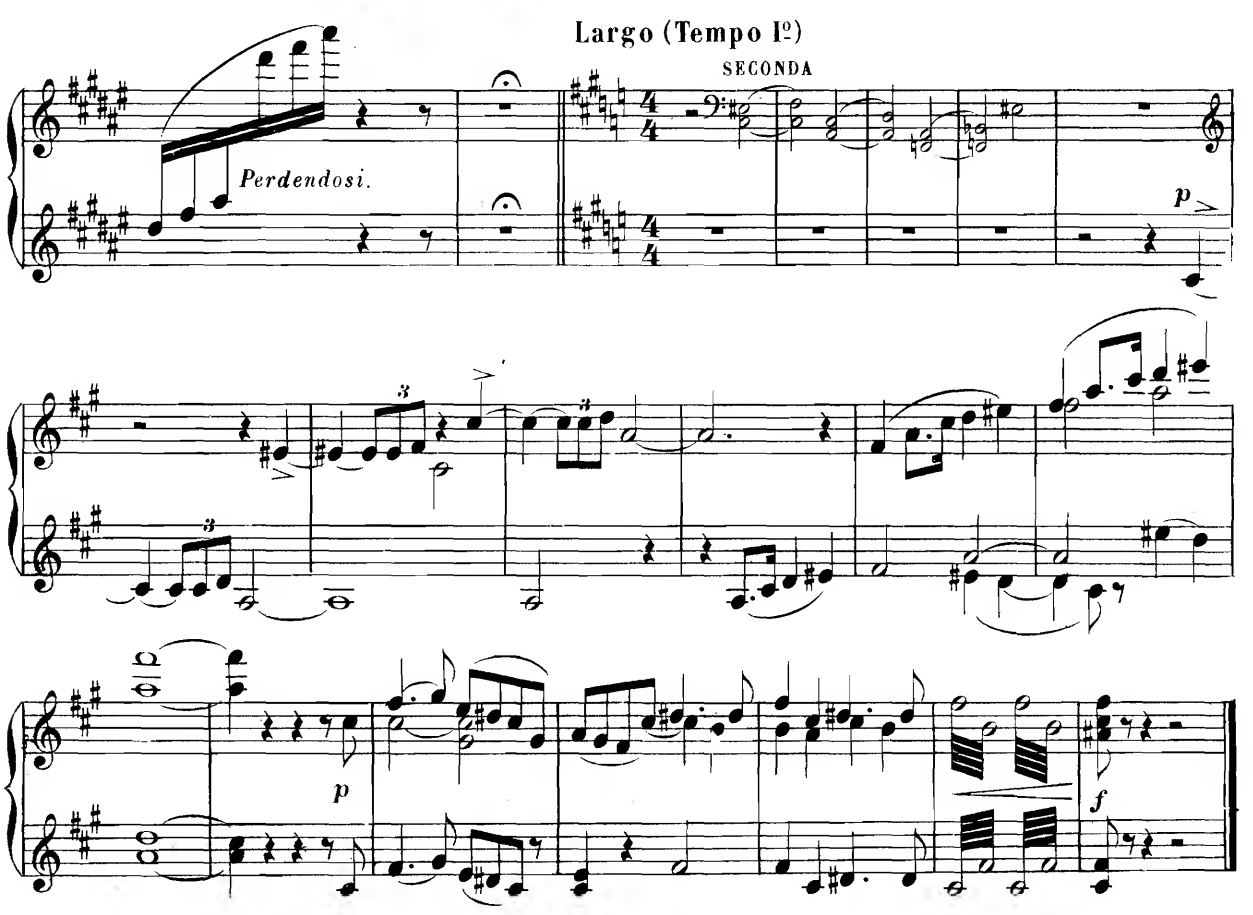


Allegretto vivace



Largo (Tempo Iº)

SECONDA



II

Allegro. (80 = 𝅗𝅥)

pp

Cresc.

p

f

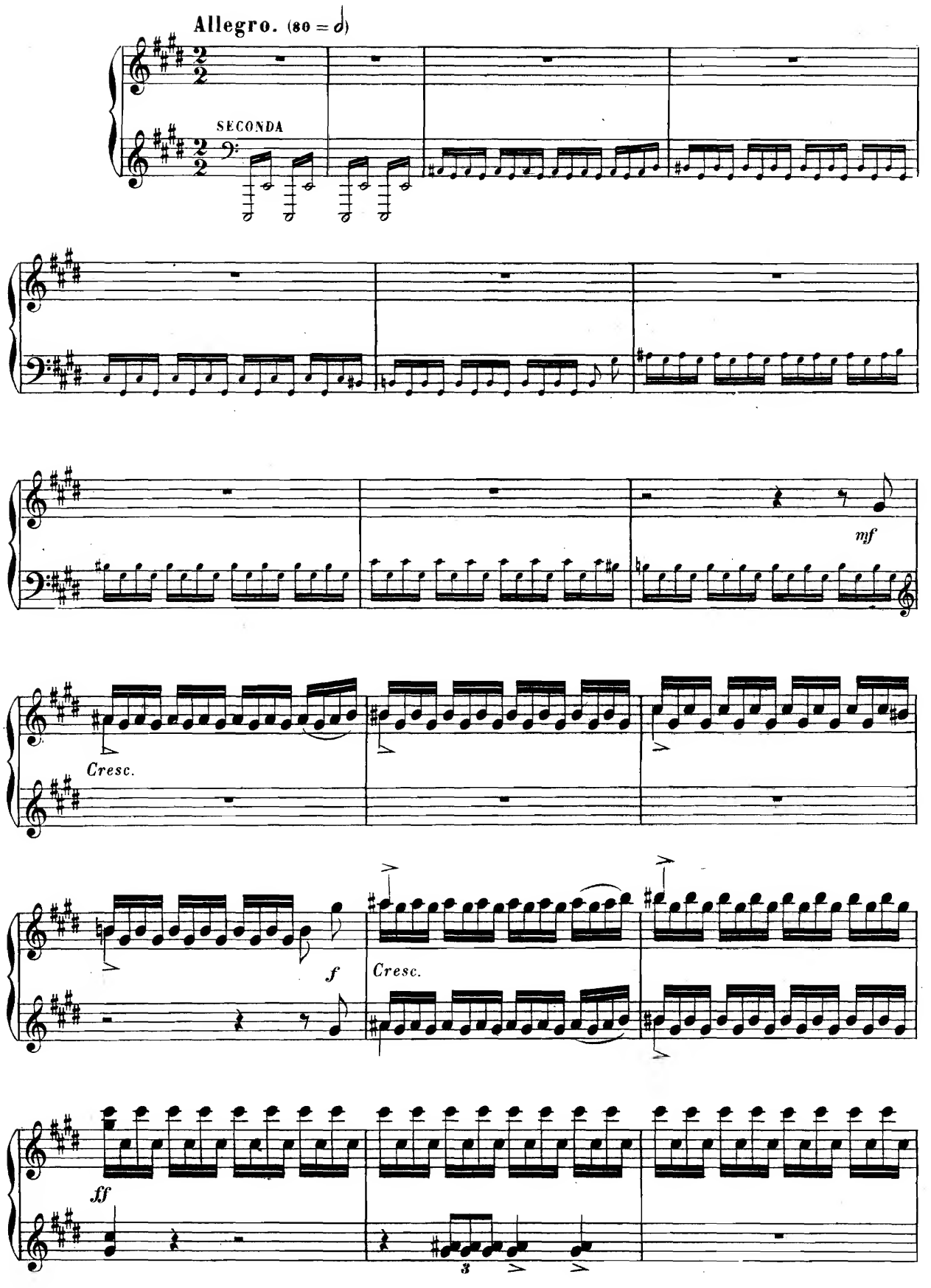
Cresc.

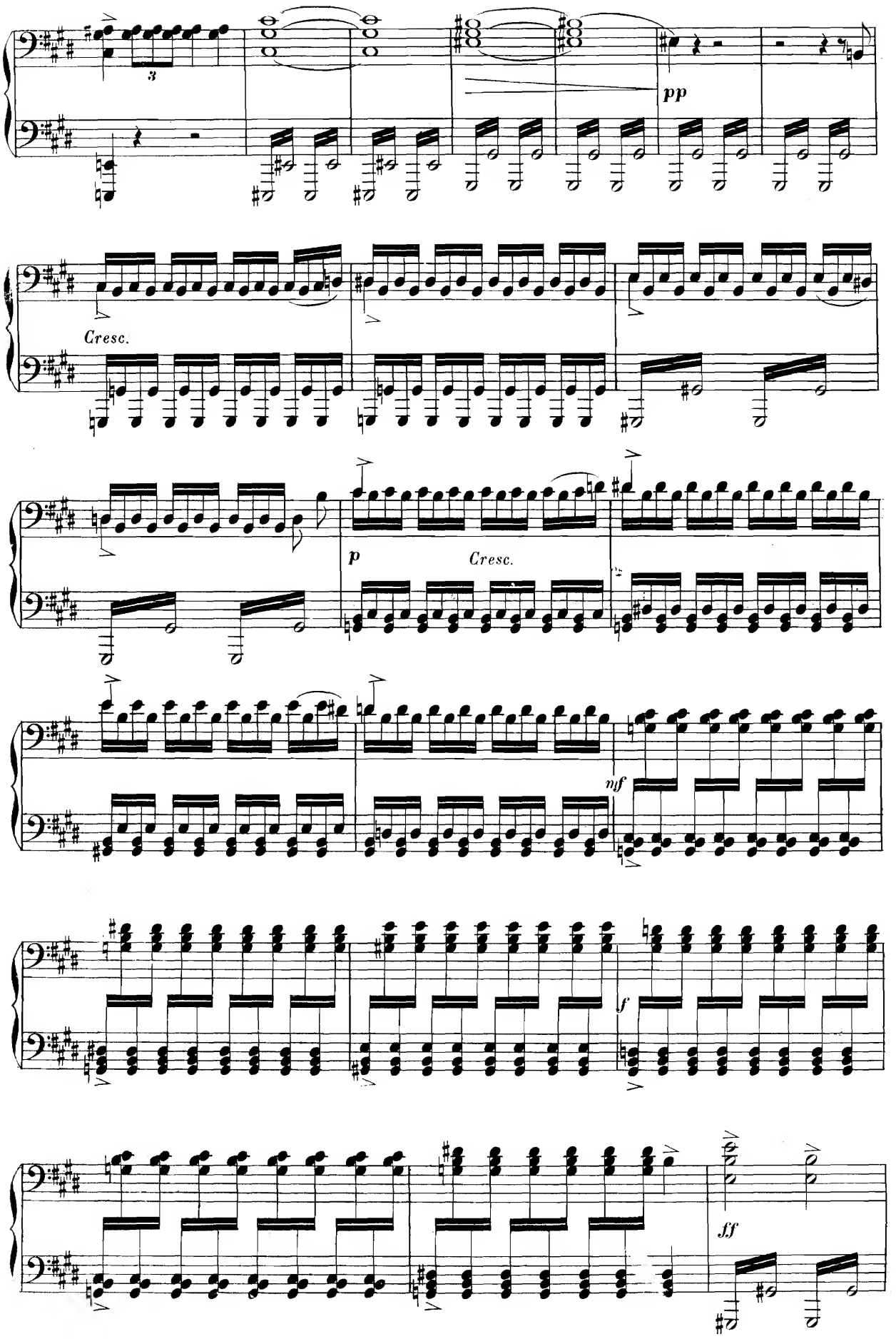
f

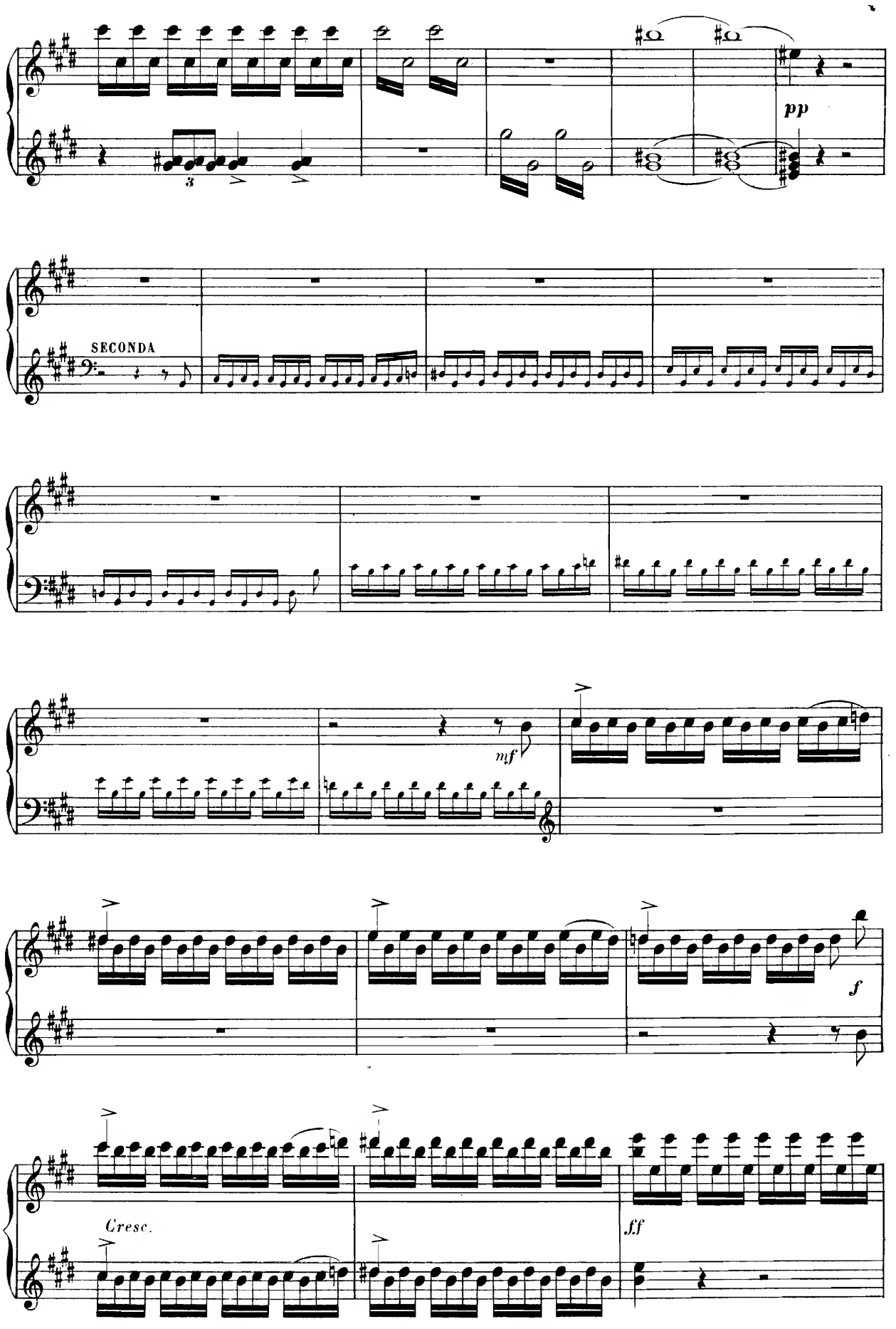
ff

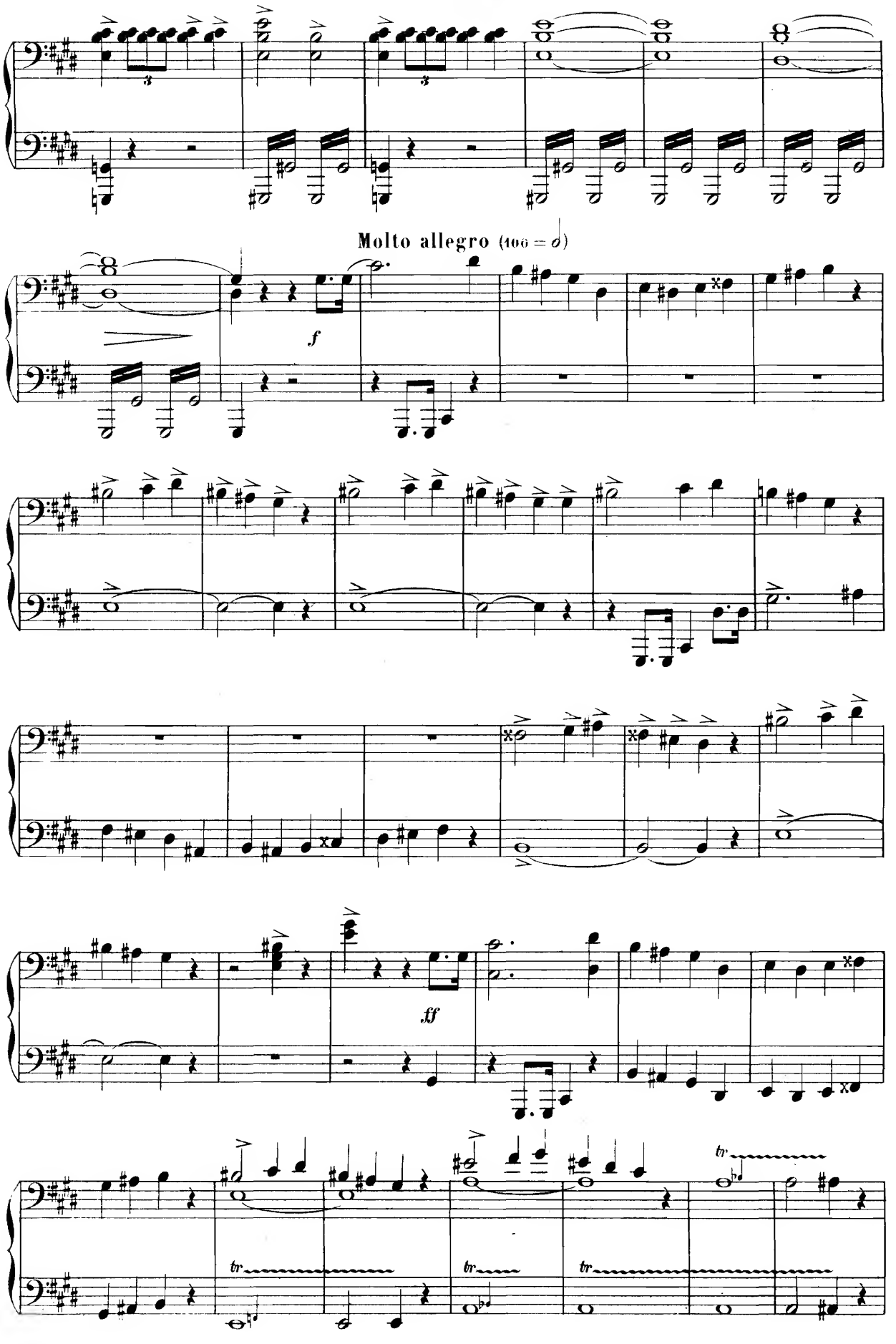
3

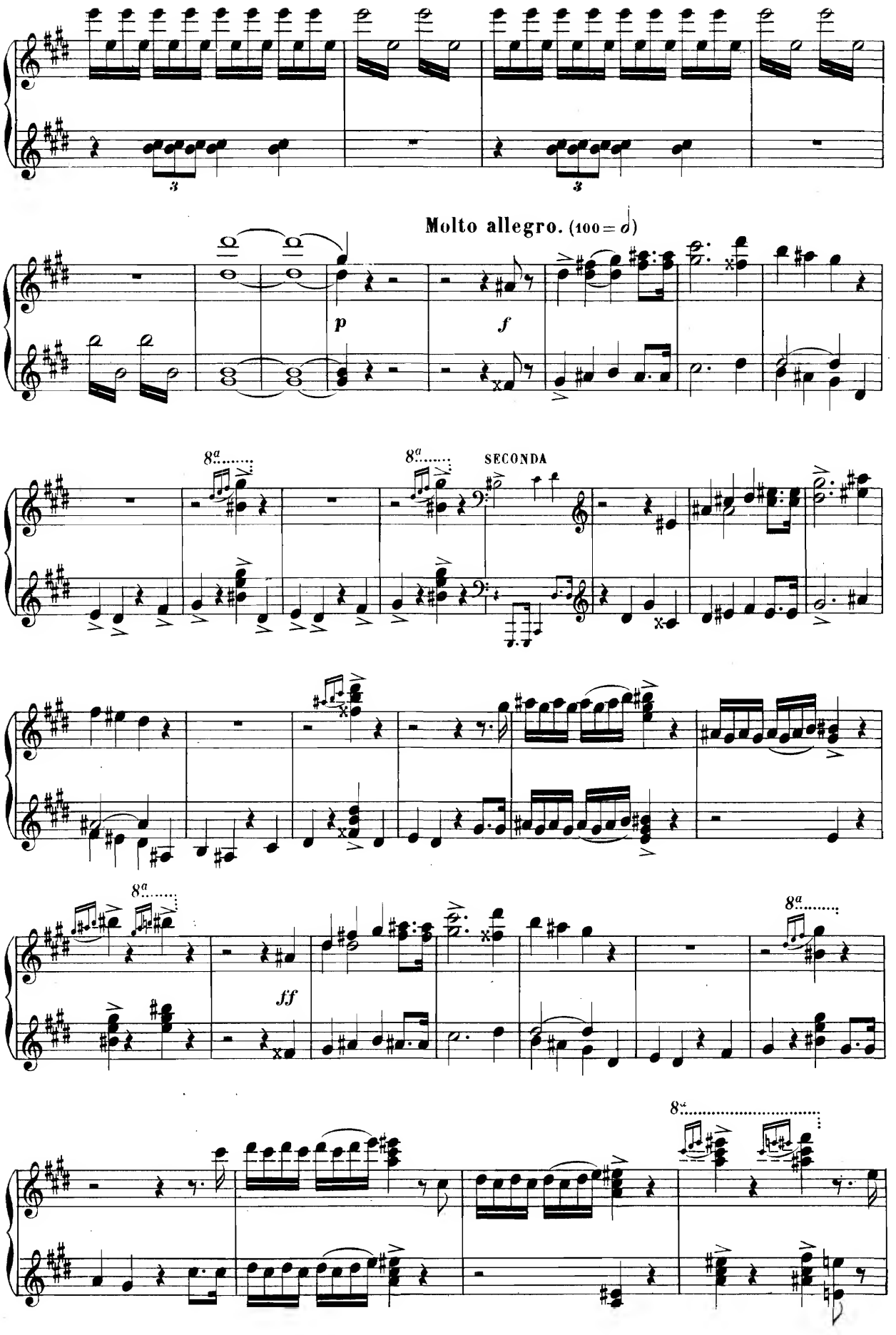
II

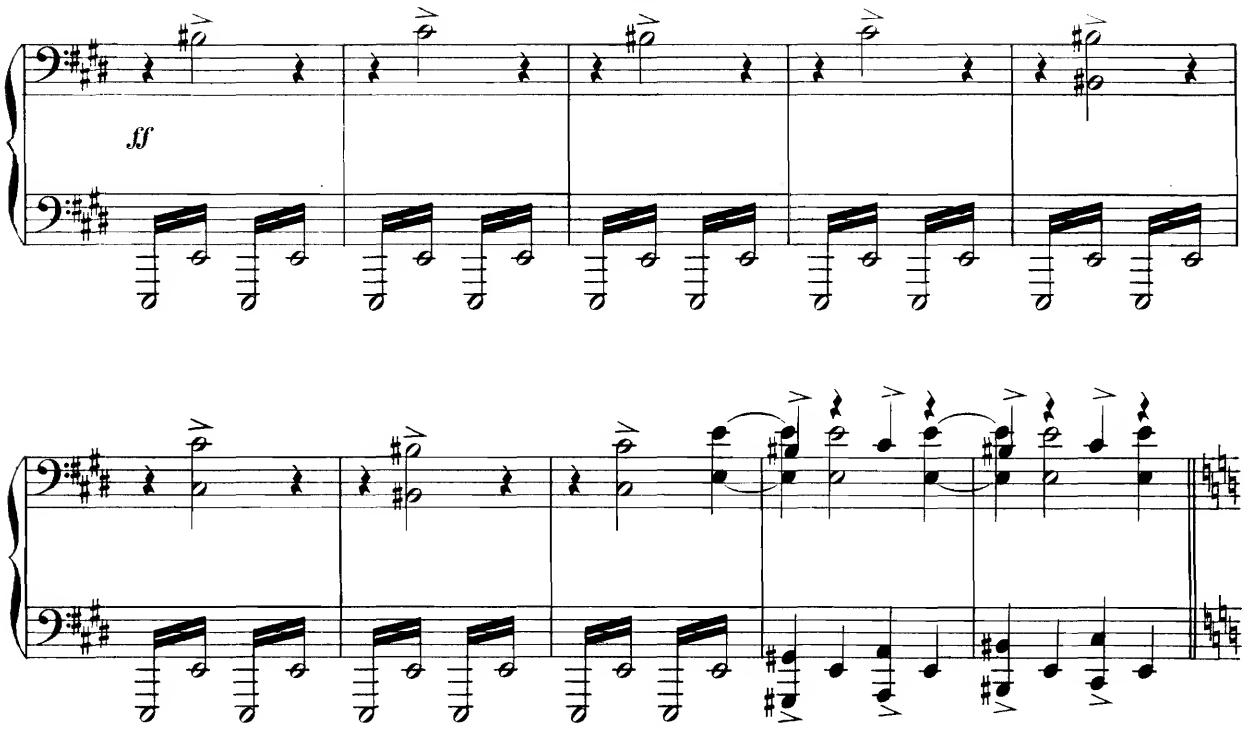



3
pp
Cresc.
p
Cresc.
mf
f
ff


pp
SECONDA
mf
f
Cresc.
ff


Molto allegro (106 = 𝅗𝅥)
f
ff
tr
tr
tr
tr


Molto allegro. (100 = 𝅗𝅥)
p
f
ff
8a
SECONDA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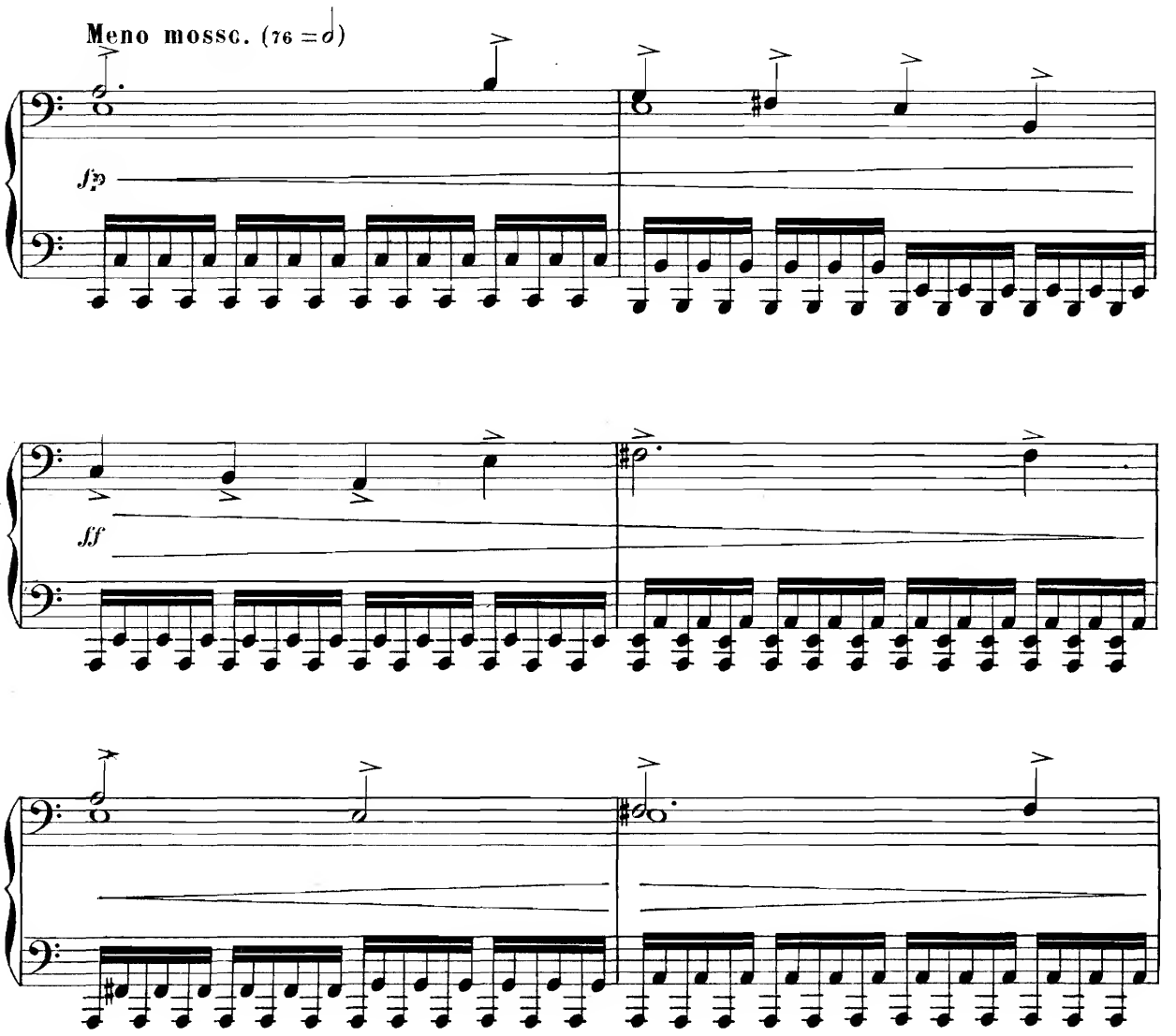
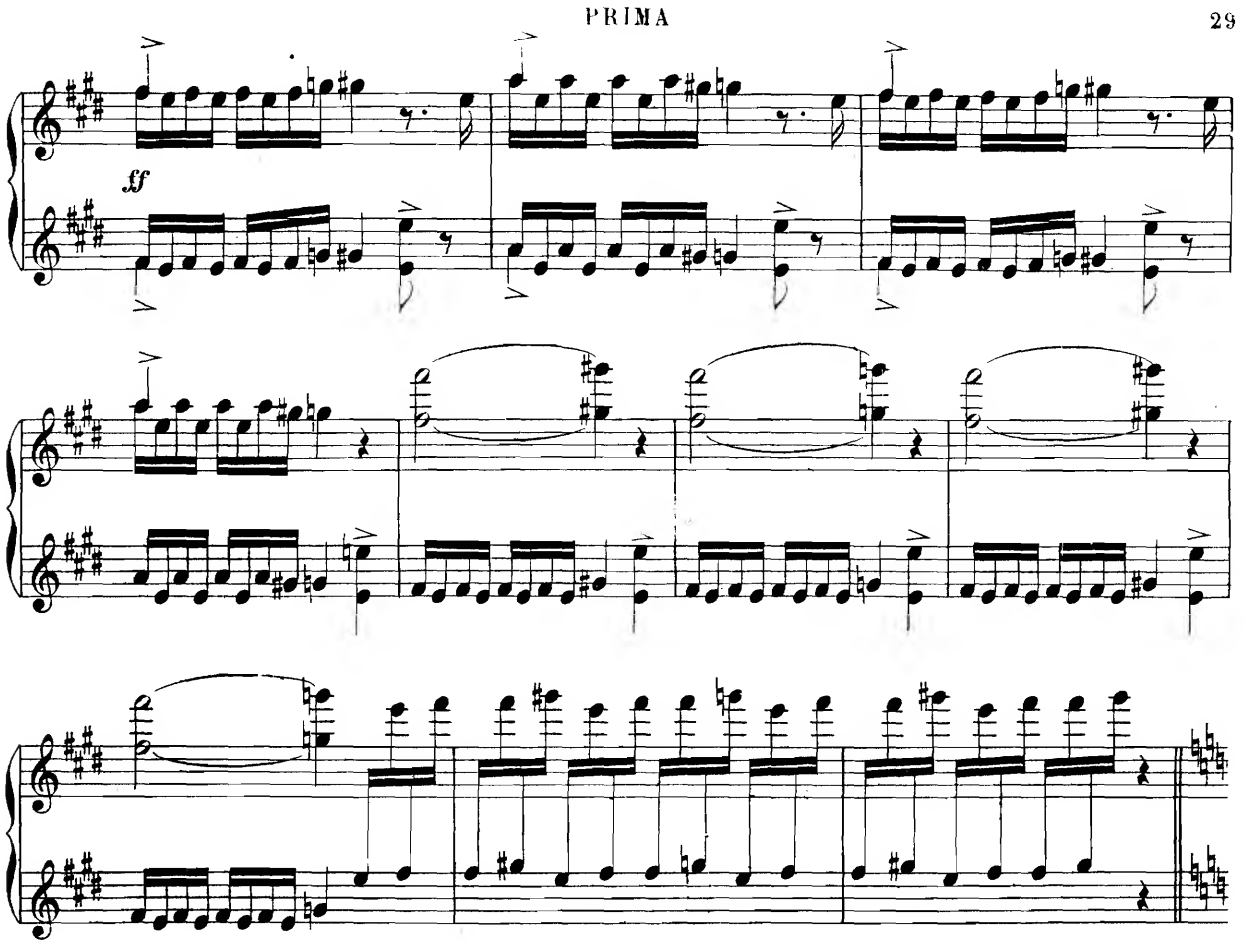
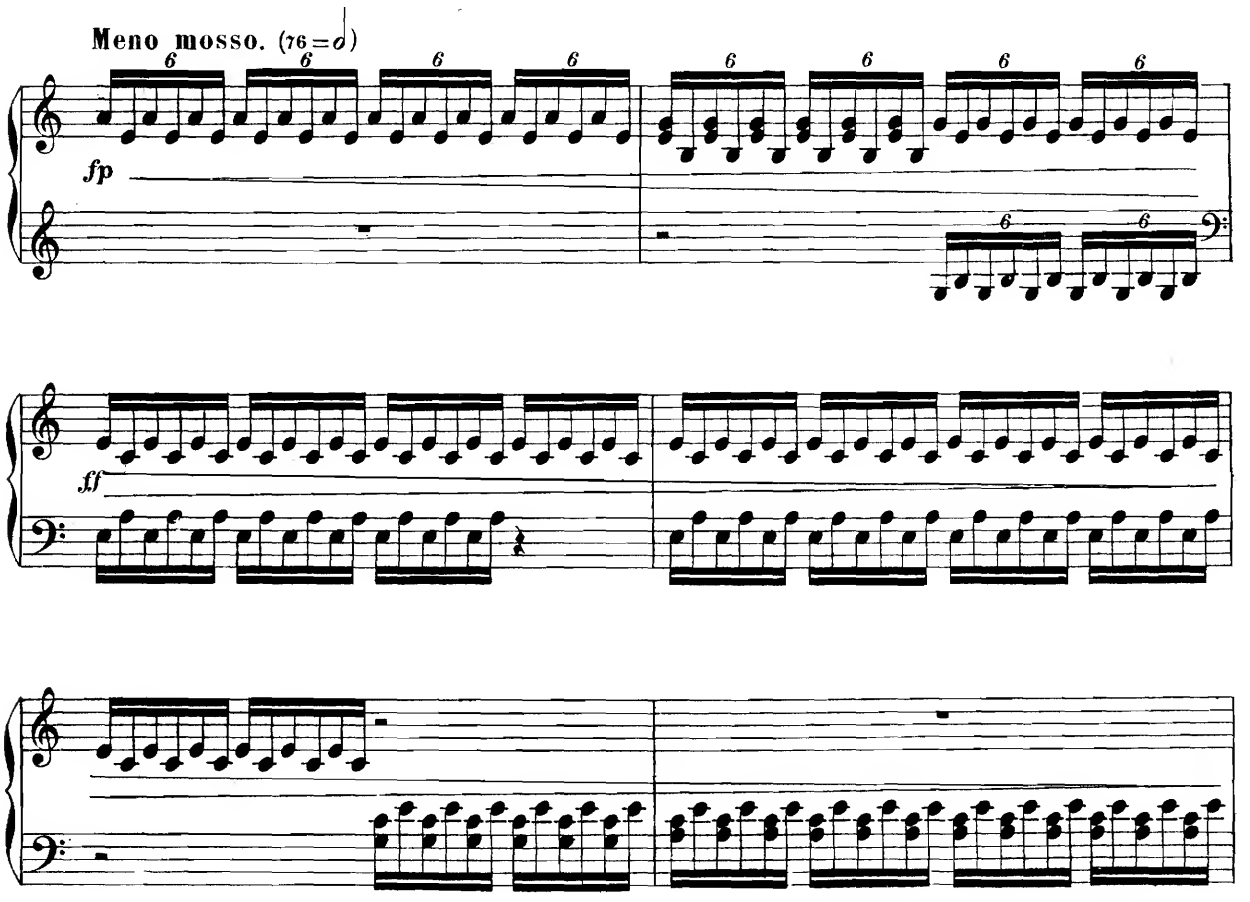
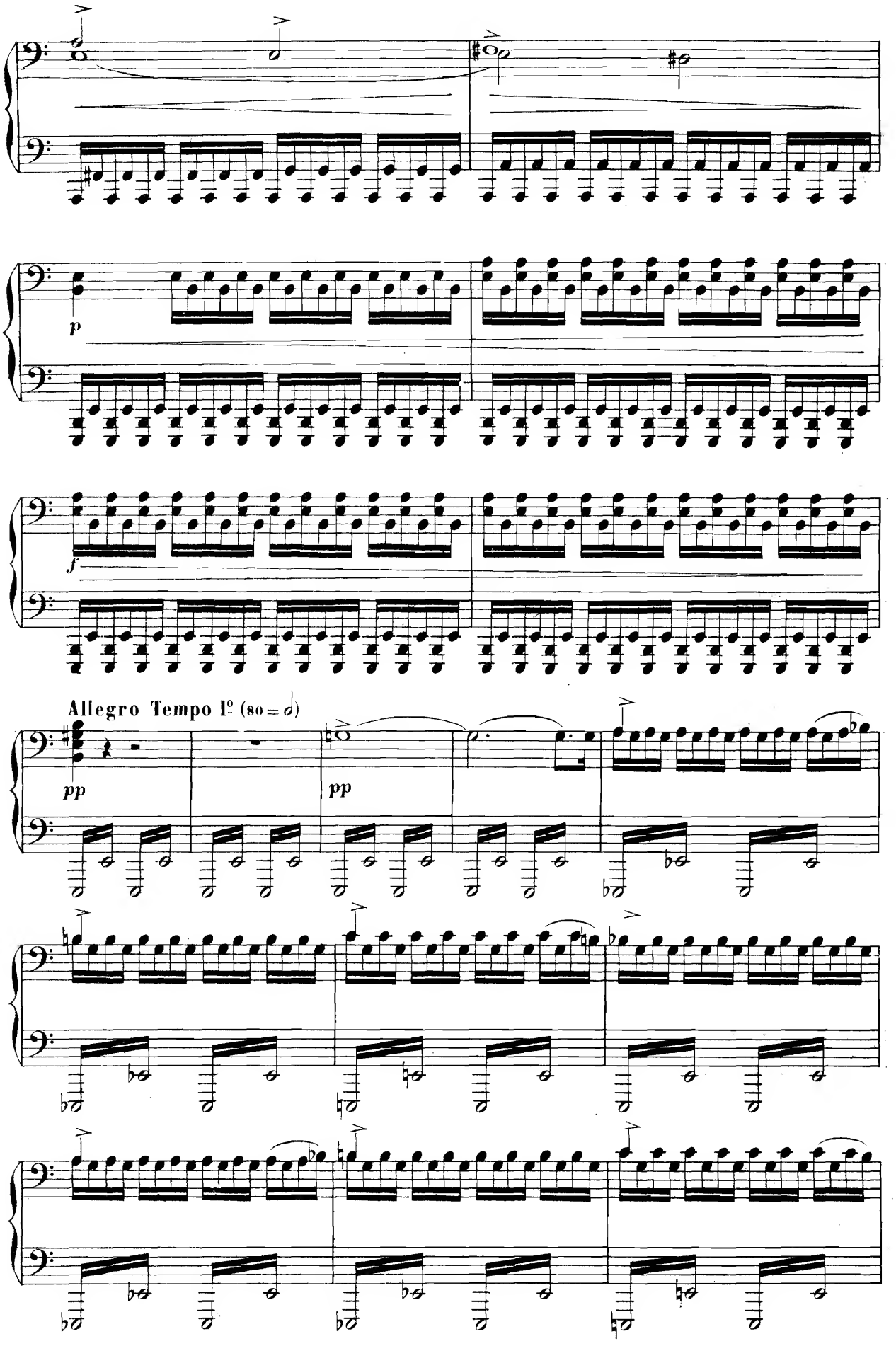
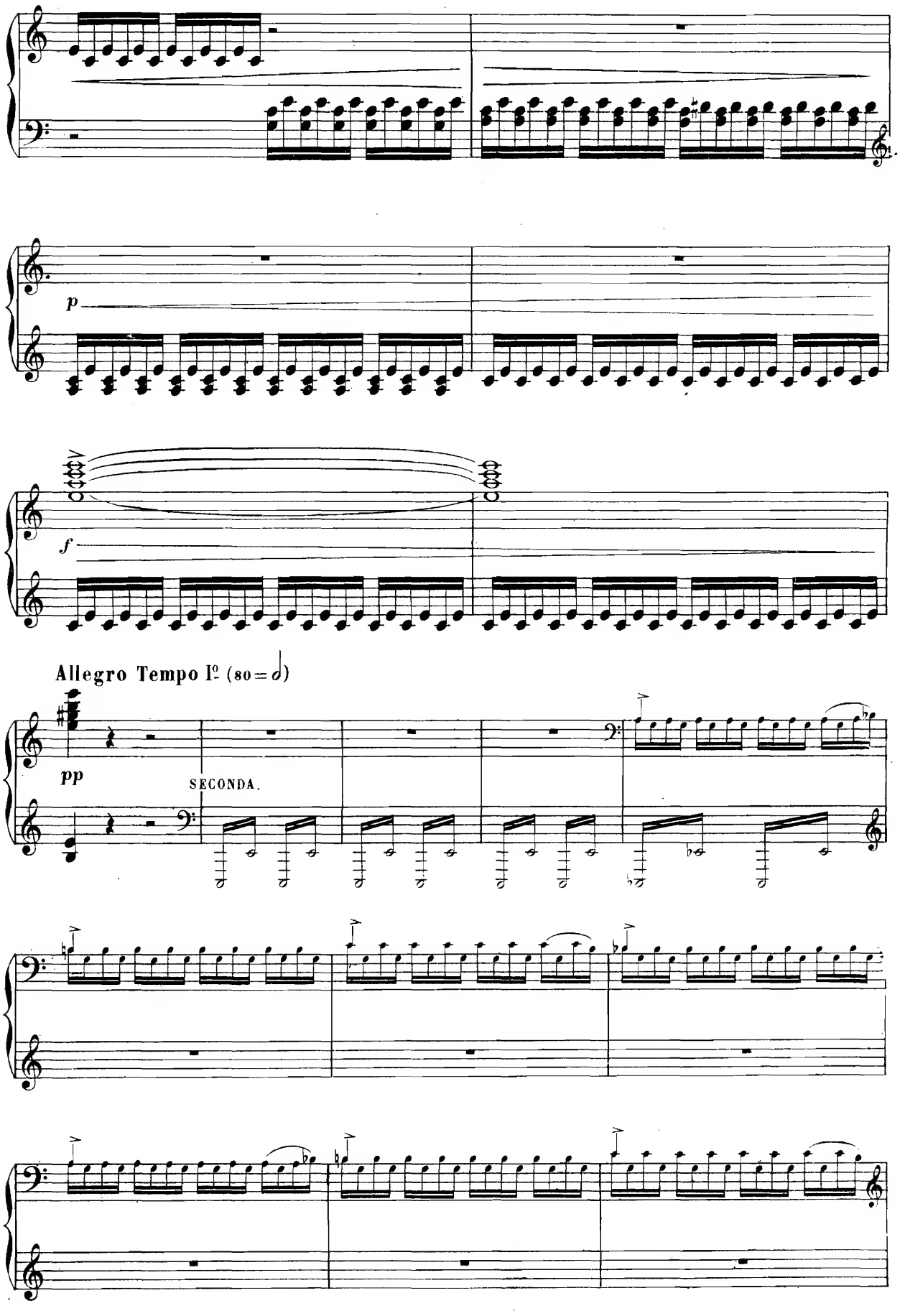

Meno mosso. (76 = d)
fp
ff


ff


Meno mosso. (76 = d)
fp
ff


p
f
Allegro Tempo I° (80 = d)
pp
pp



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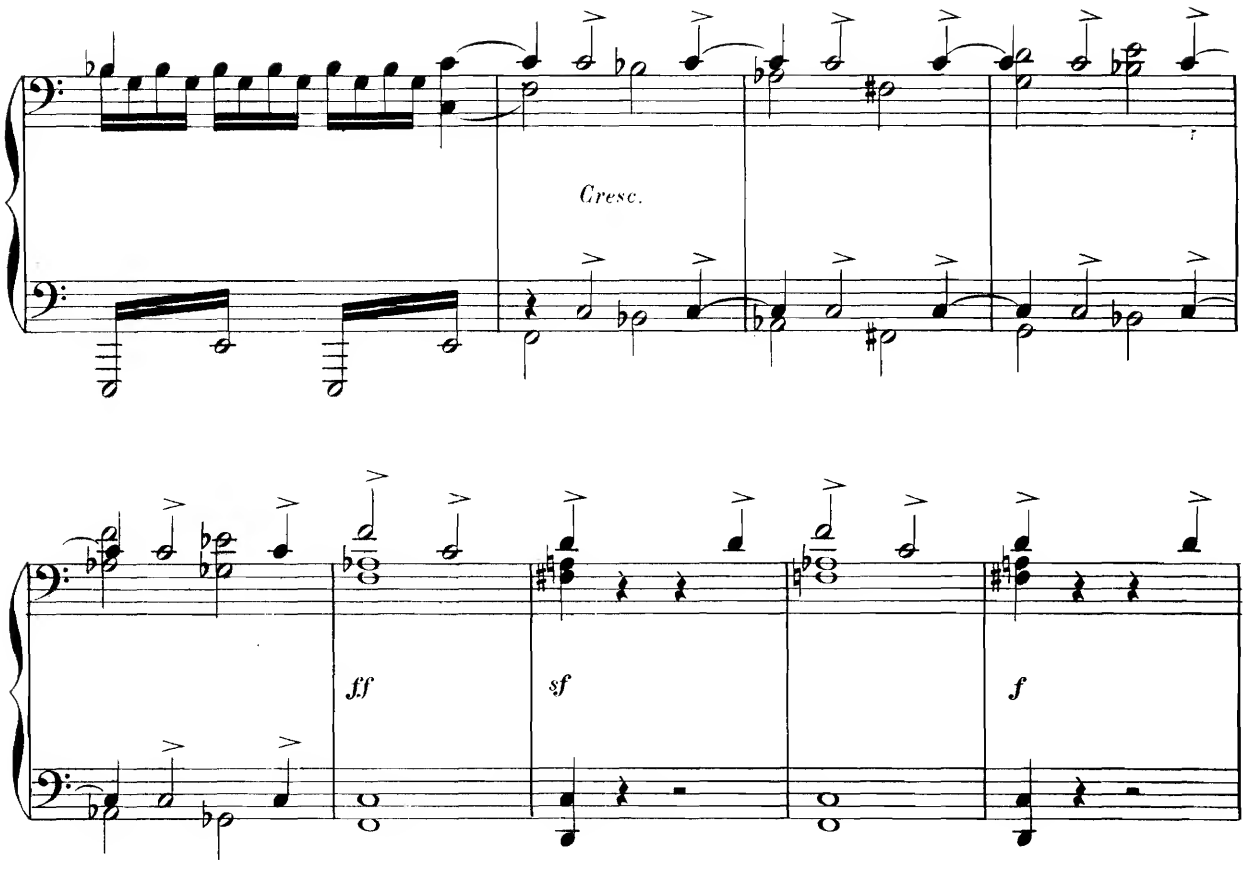
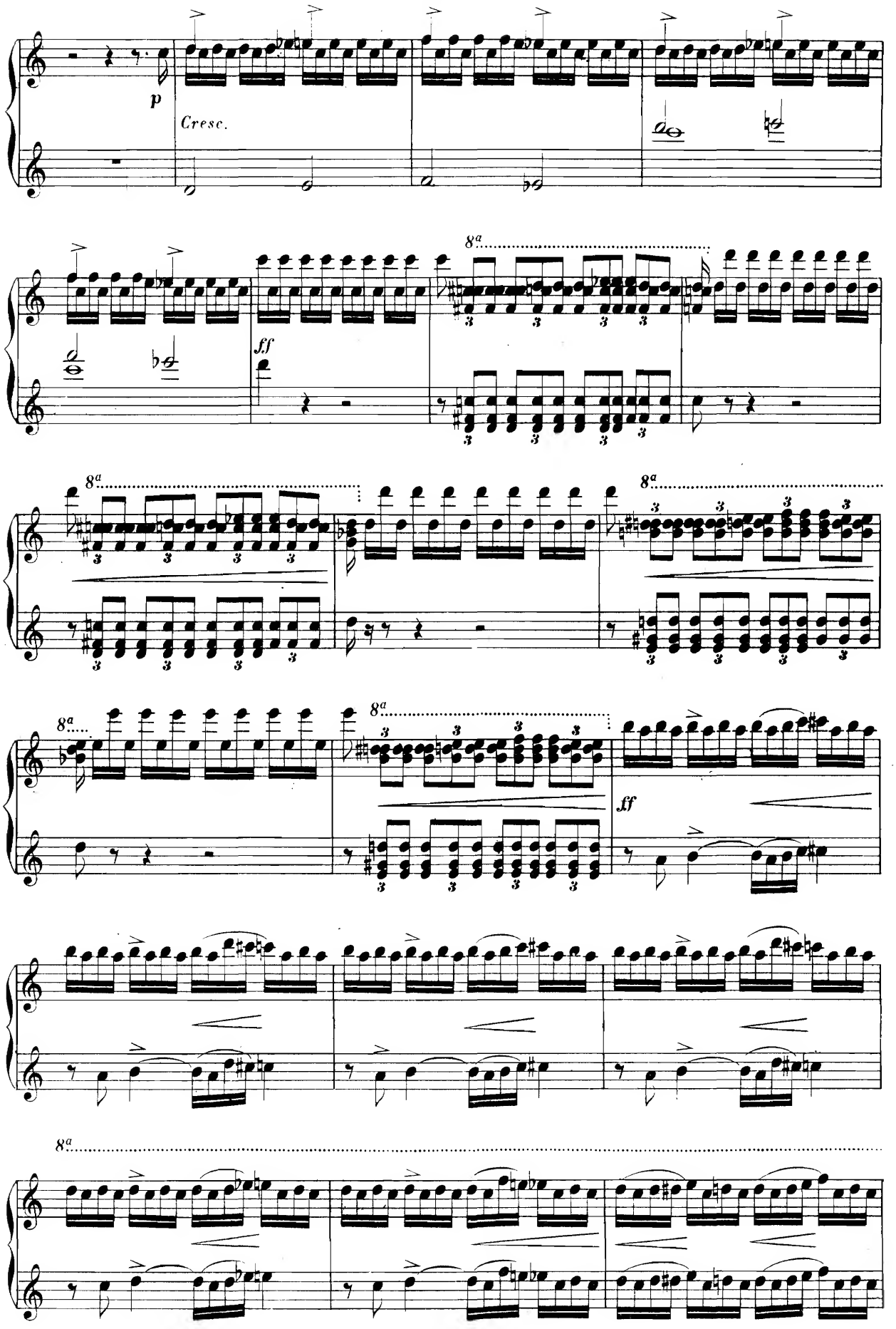
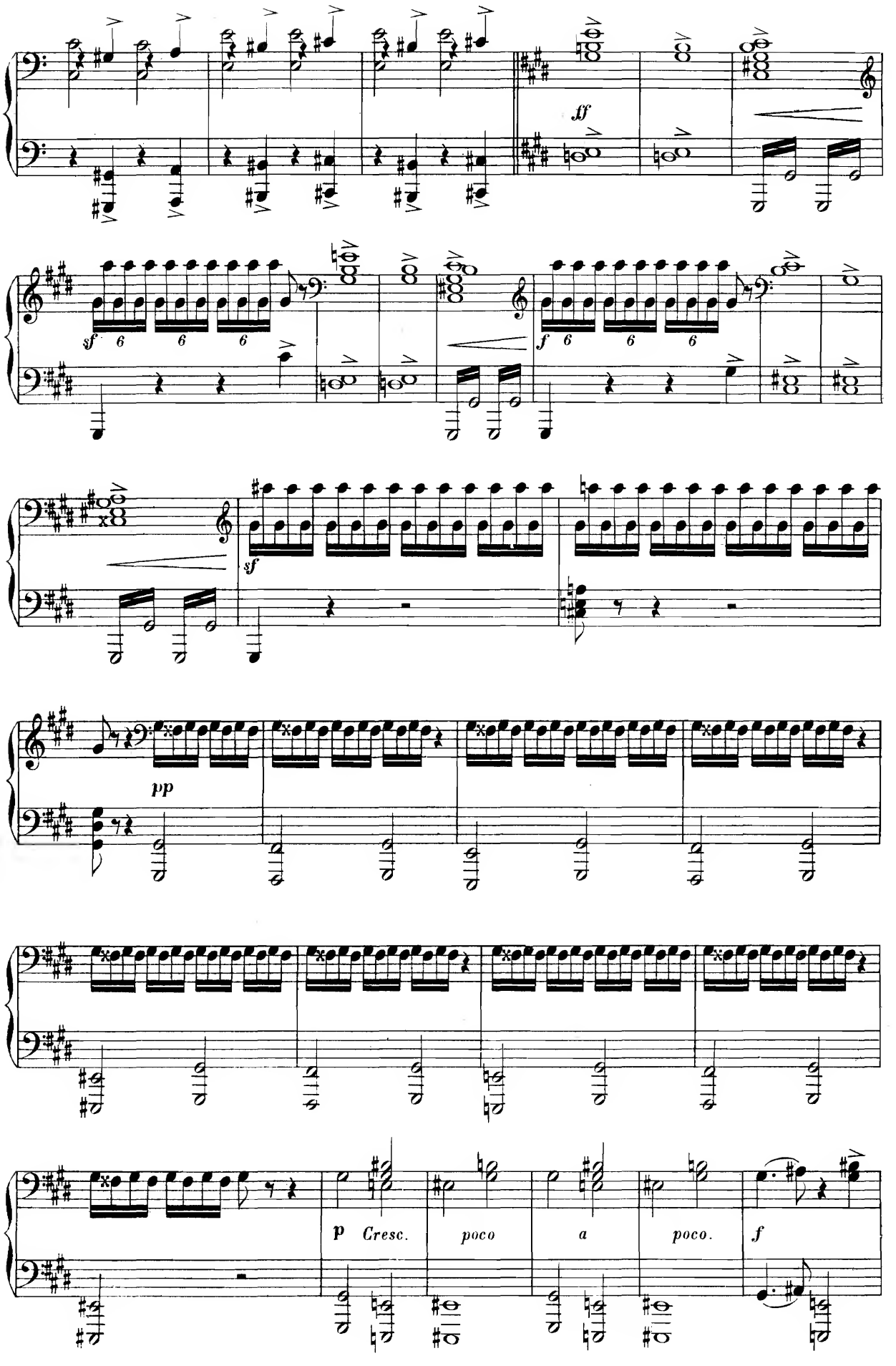
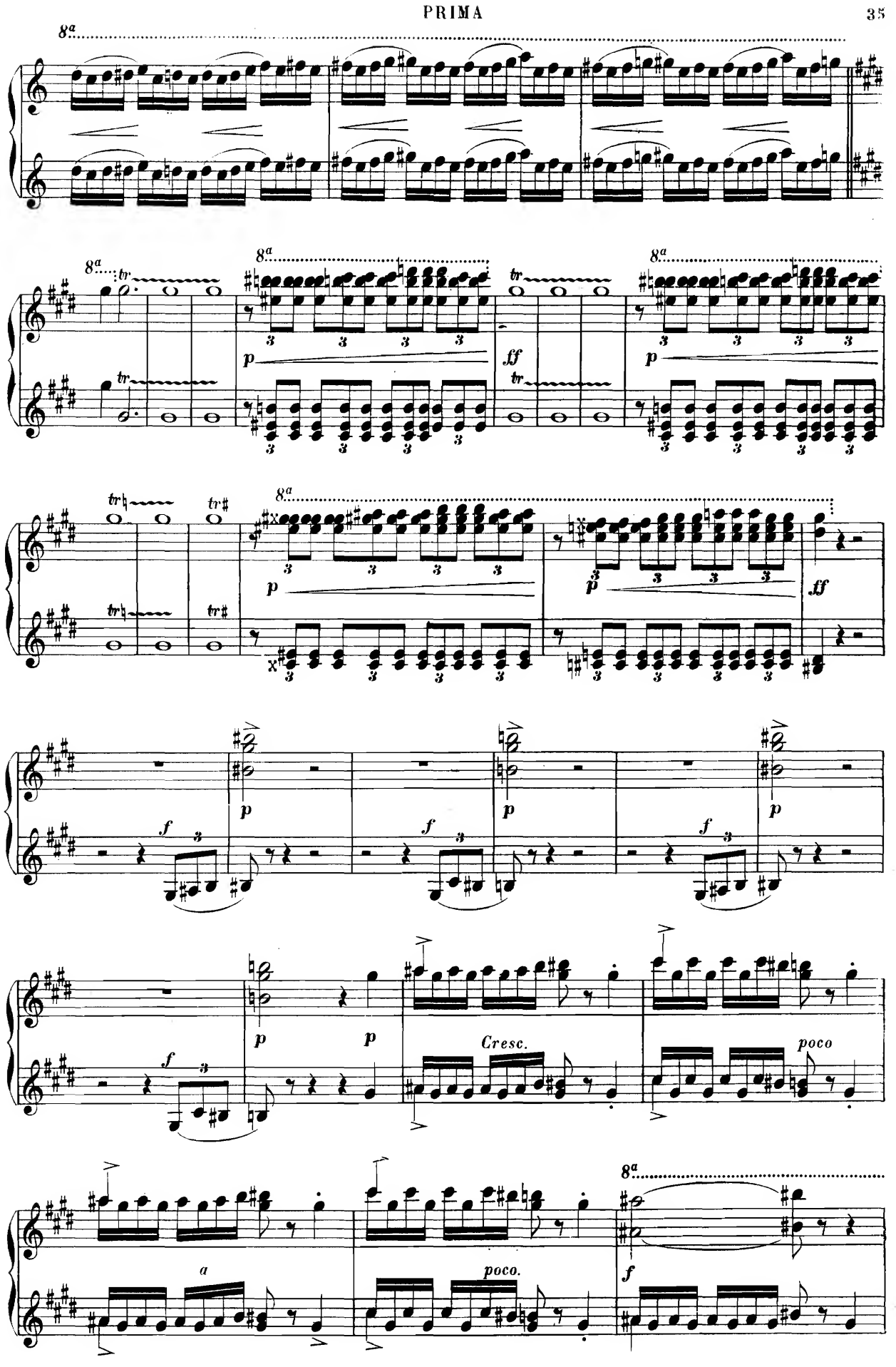

Cresc.
ff
sf
f
sf
sf
ff


p
Cresc.
8a
ff
8a
8a
8a
ff
8a


ff
sf
f
sf
pp
p Cresc. poco a poco. f


8a
tr
p
ff
Cresc.
poco
poco.
a

String.

Cresc. ff

Molto allegro. (100 = 𝅗𝅥)

8 a bassa

f

8 a bassa

Poco meno mosso.

p

mf

p

Cresc.
Accel.

8a

String.

Cresc.

Molto allegro. (100 = d)

8a

ff

8a

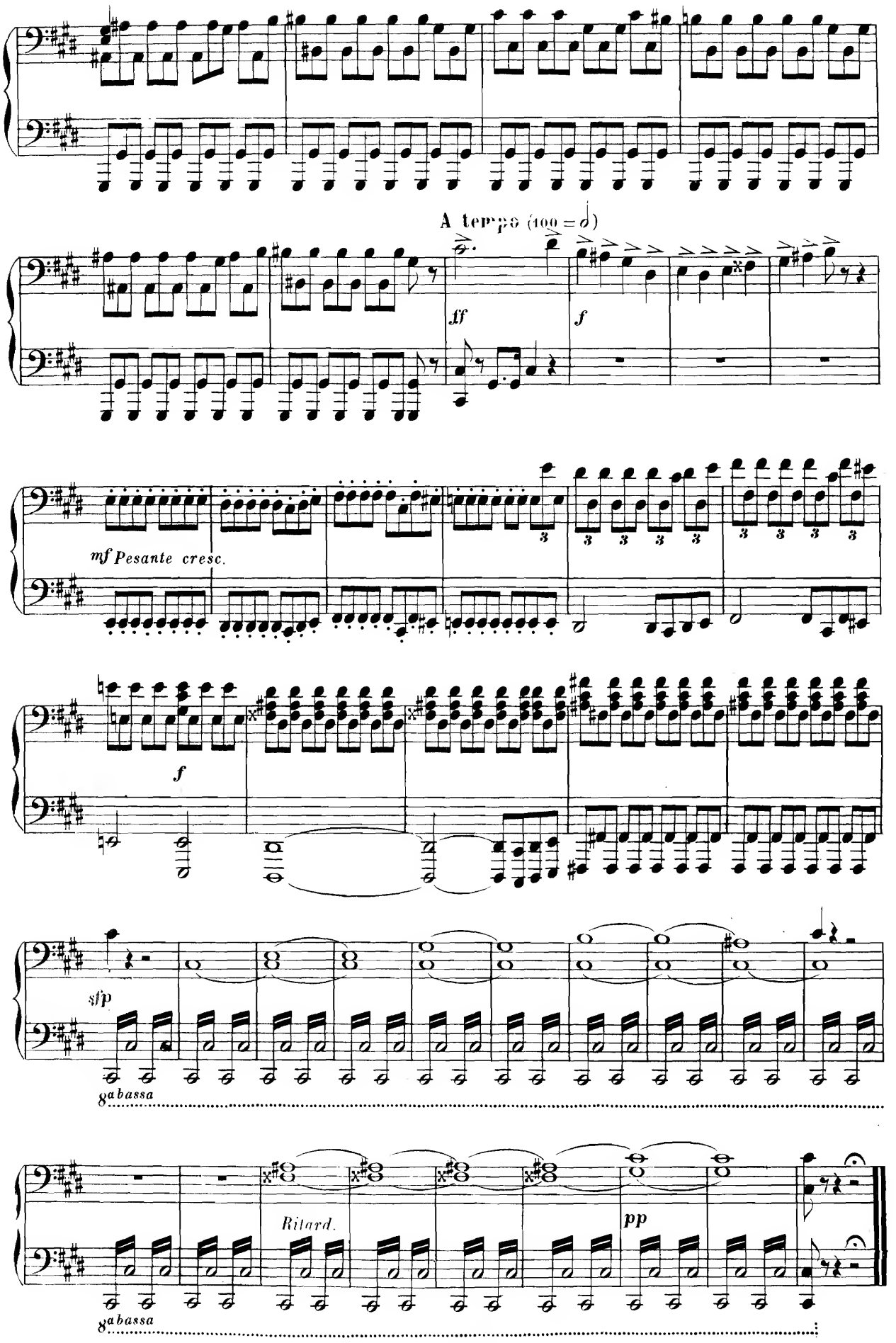
8a

Poco meno mosso.

p

Accel.

mf


A tempo (100 = 𝅗𝅥)
ff
f
mf Pesante cresc.
3
f
sfp
8abassa
Ritard.
pp
8abassa

f Cresc.

A tempo. (100 = 𝅗𝅥)

ff ff

mf

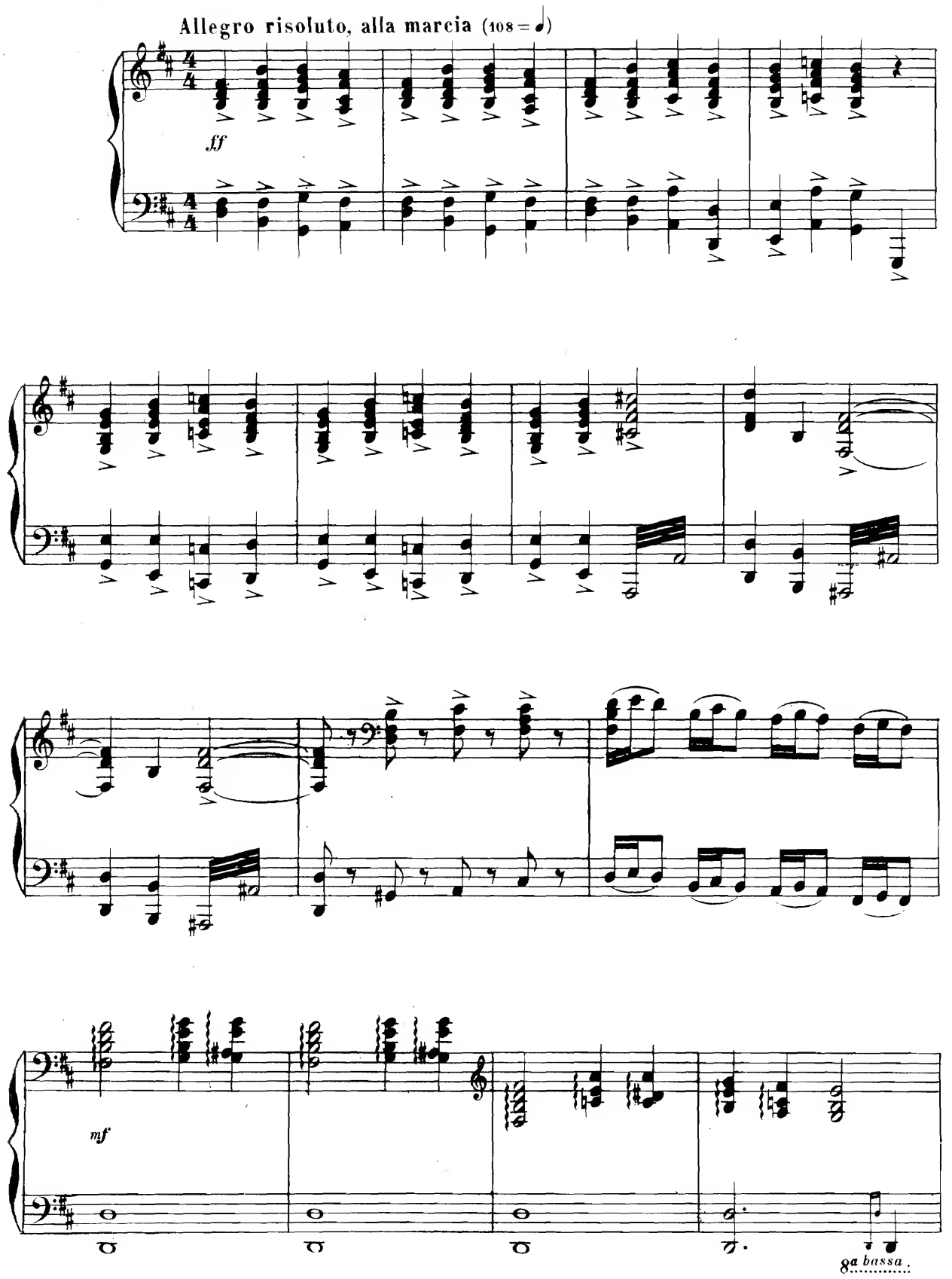
f Cresc.

pp

Ritard.

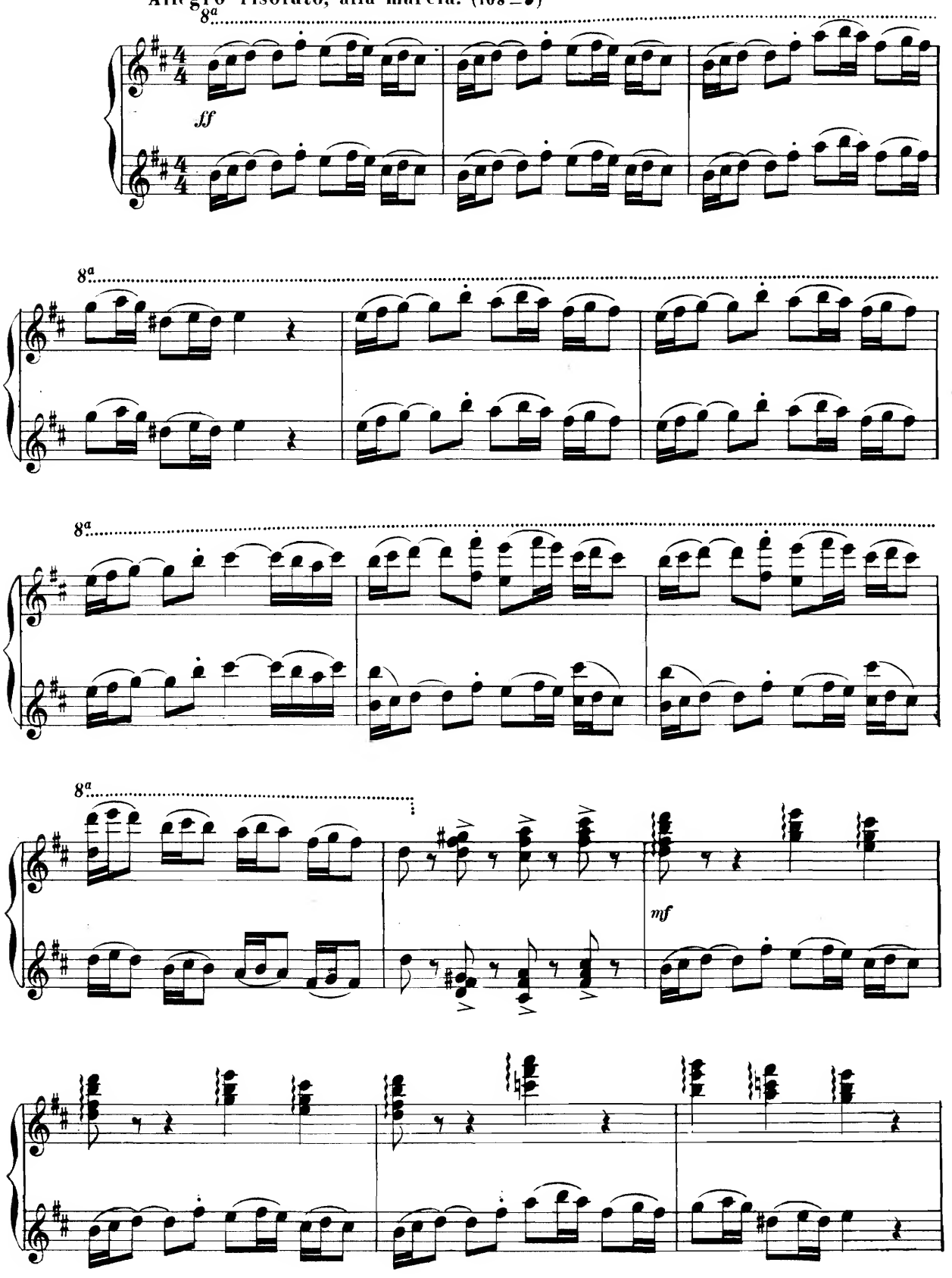
pp

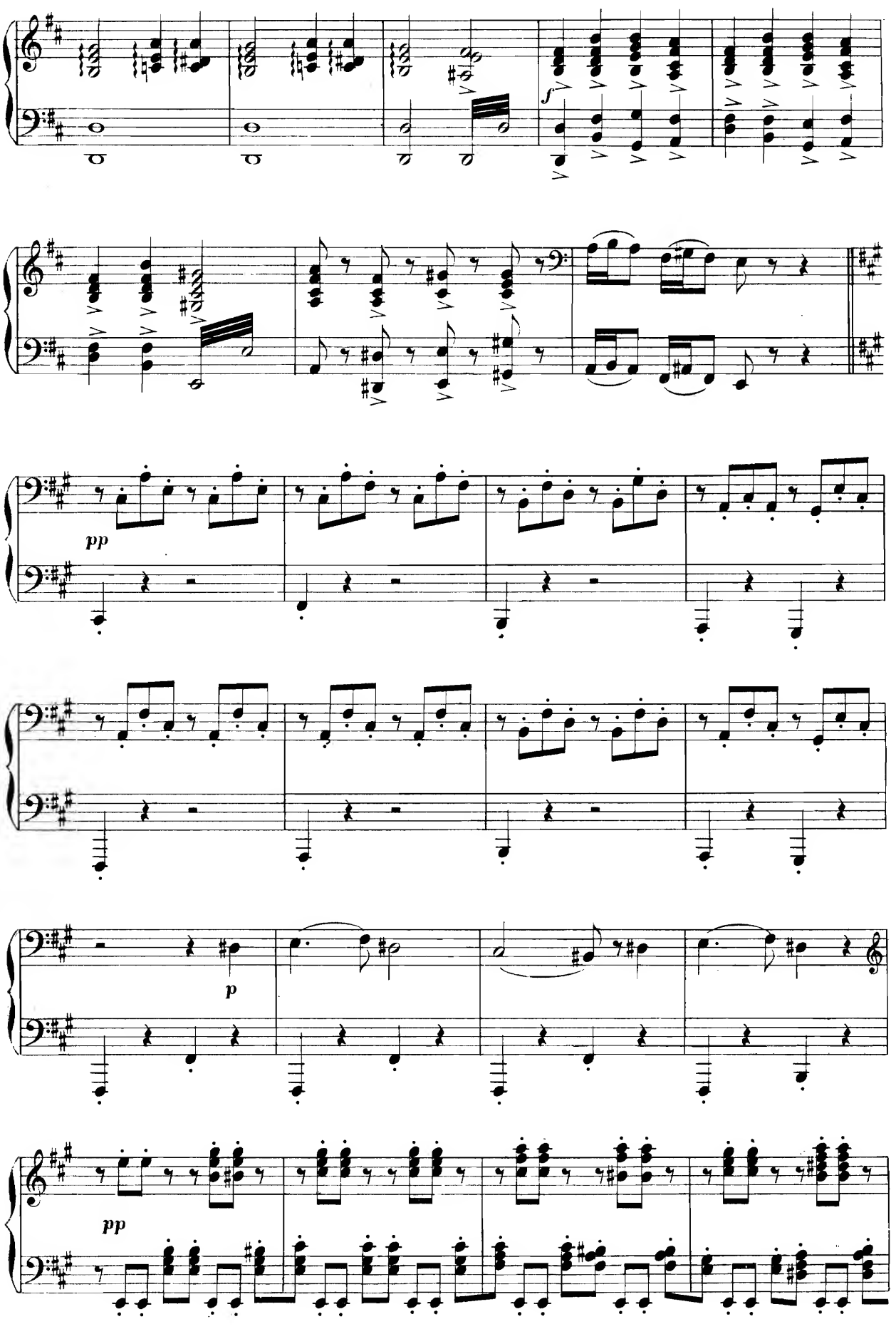
III



III

Allegro risoluto, alla marcia. (108 = ♩)




f
pp
p
pp

8a

ff

p

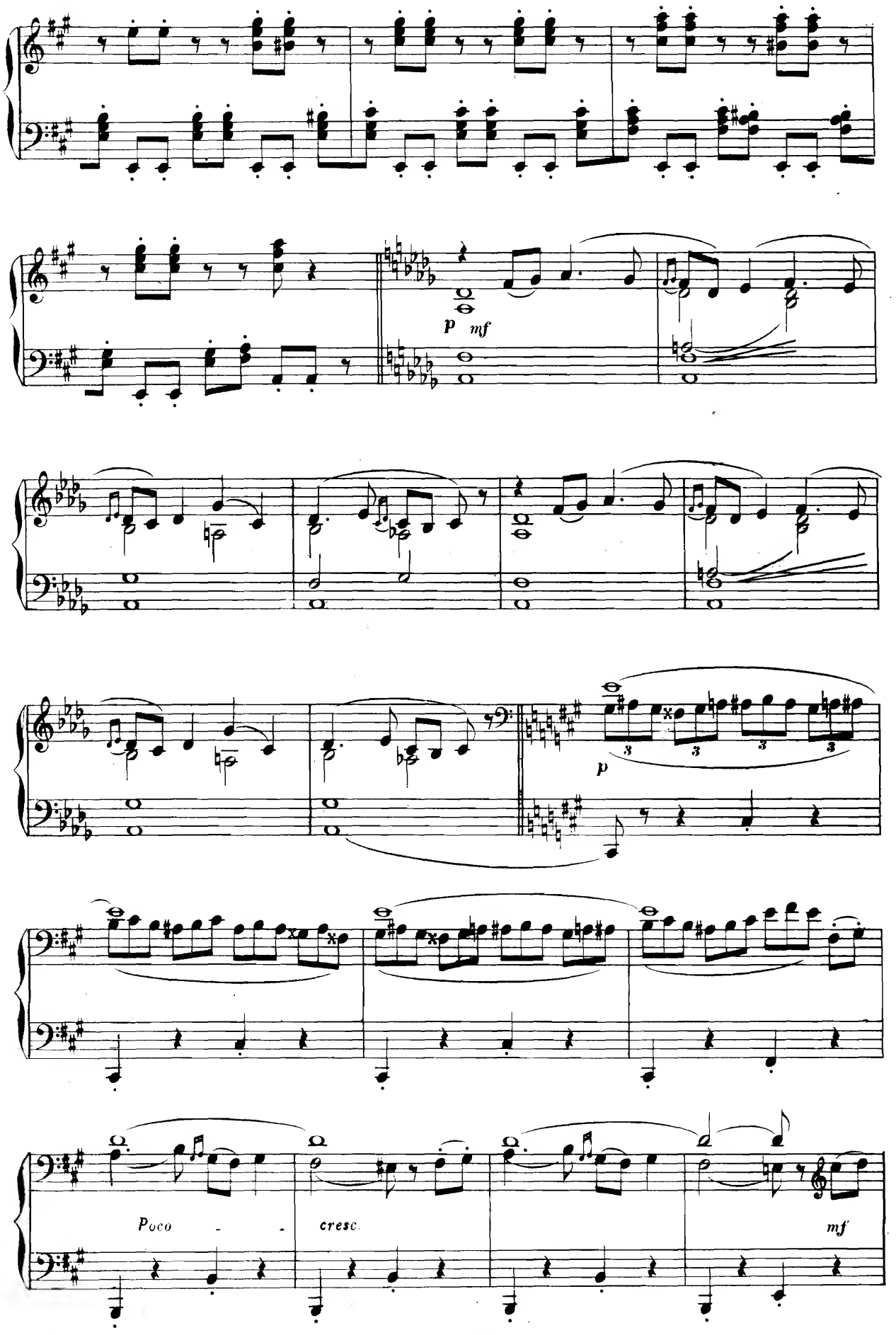
MÉLODIE ARABE

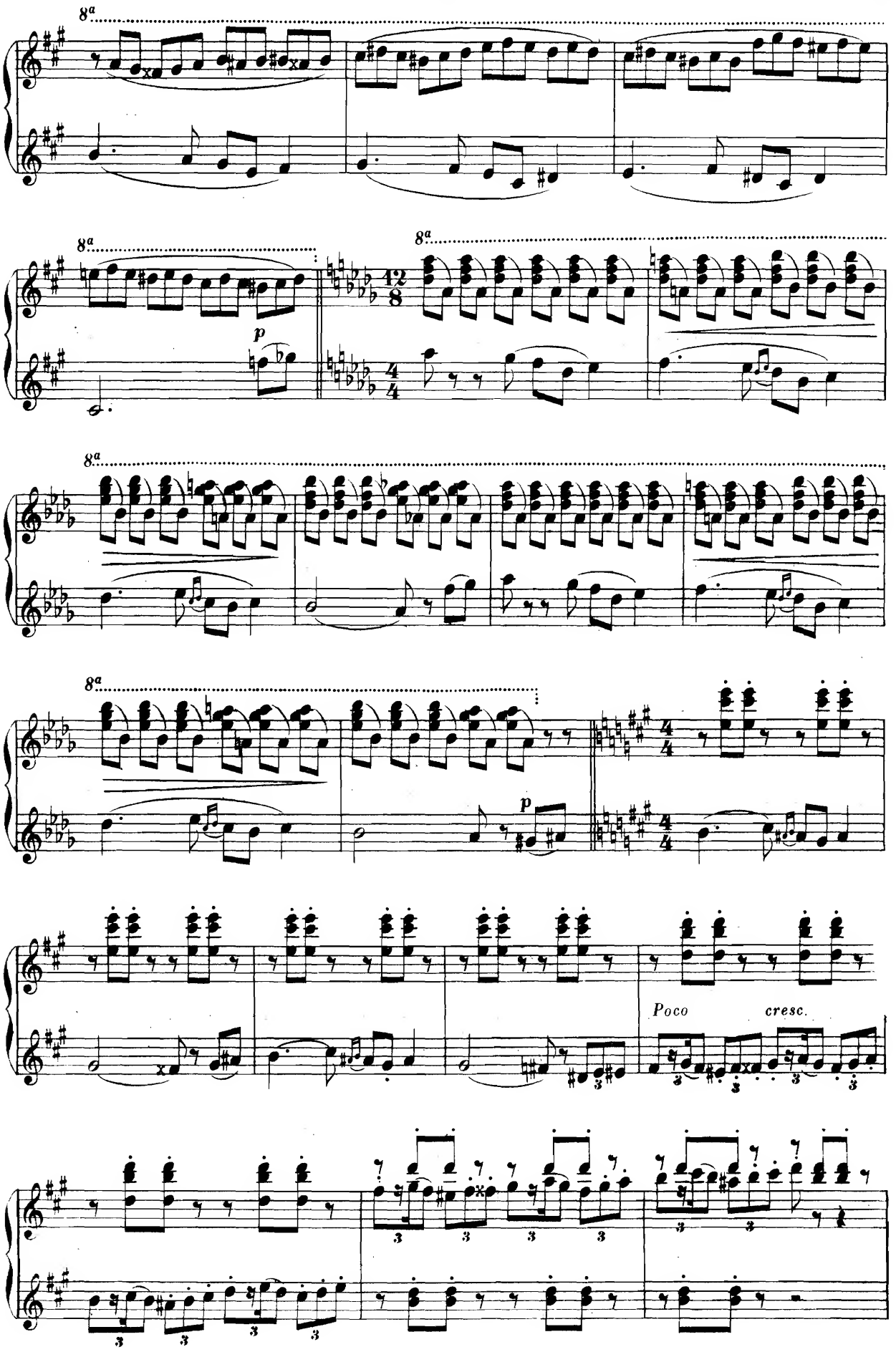
3 3 3 3

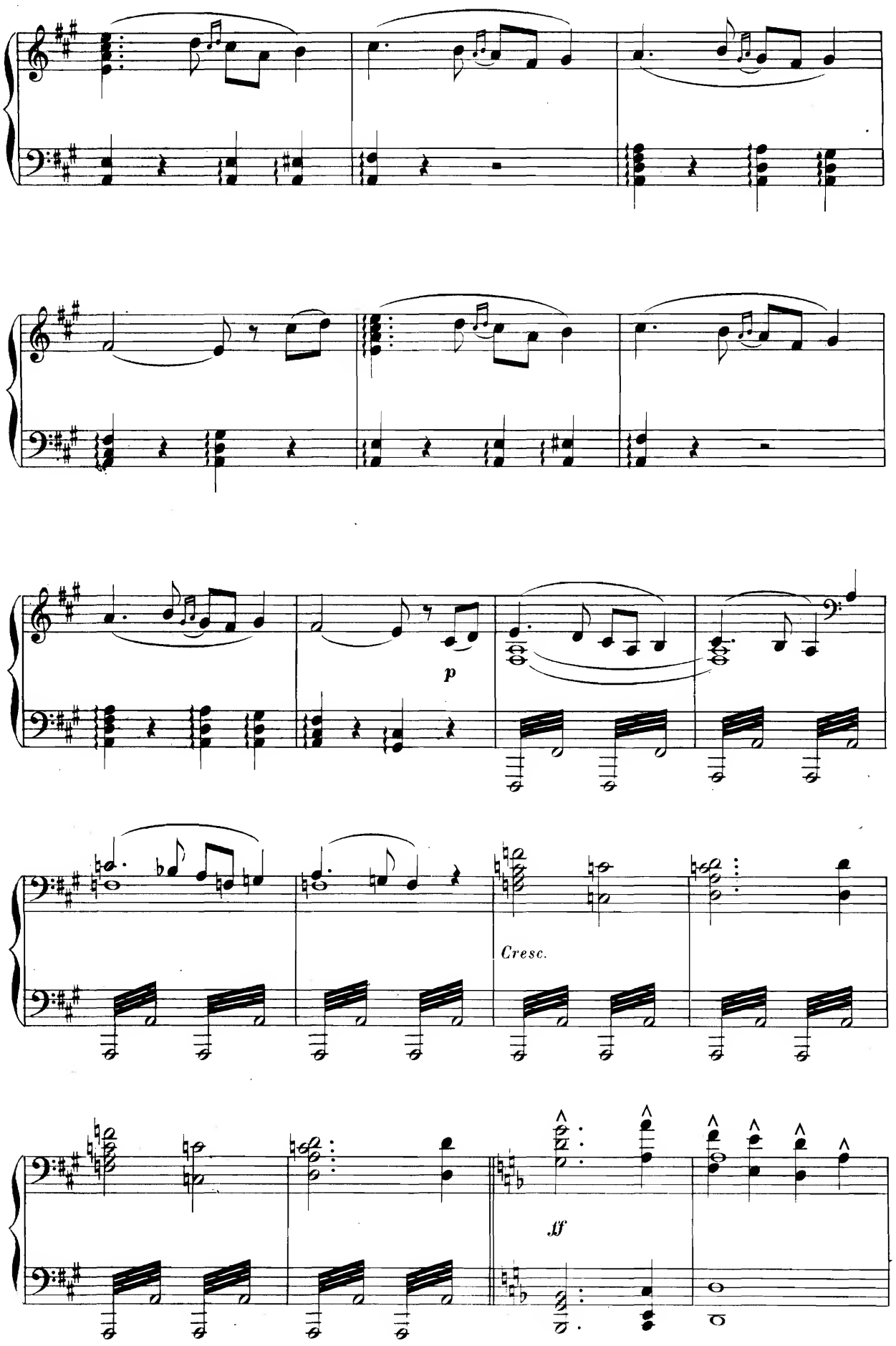
pp

p

8a


p
mf
p
Poco - - -
cresc.
mf


8a
8a
8a
8a
8a
p
p
Poco
cresc.


p
Cresc.
ff

8a

mf *Scherzando.*

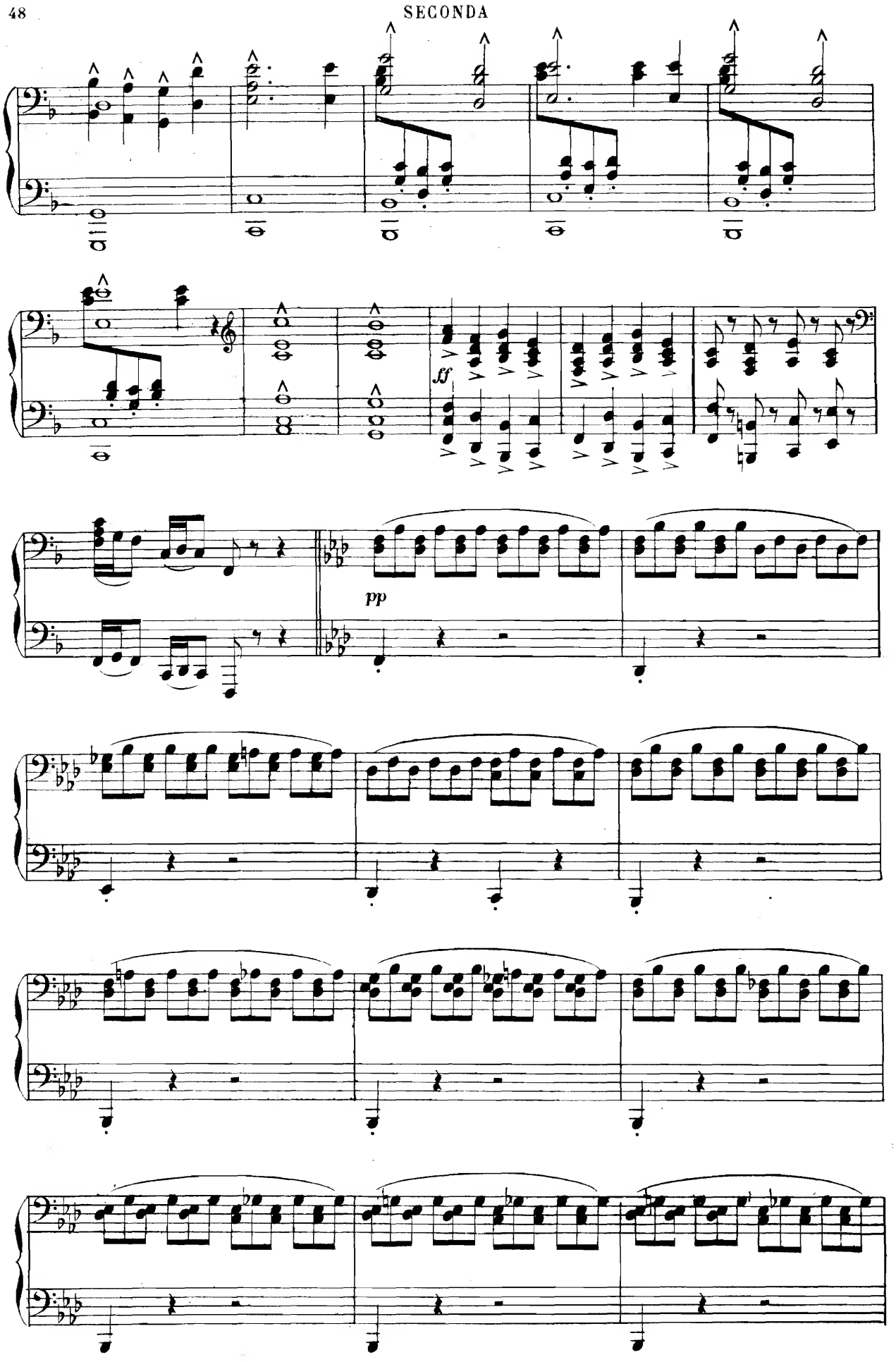
8a

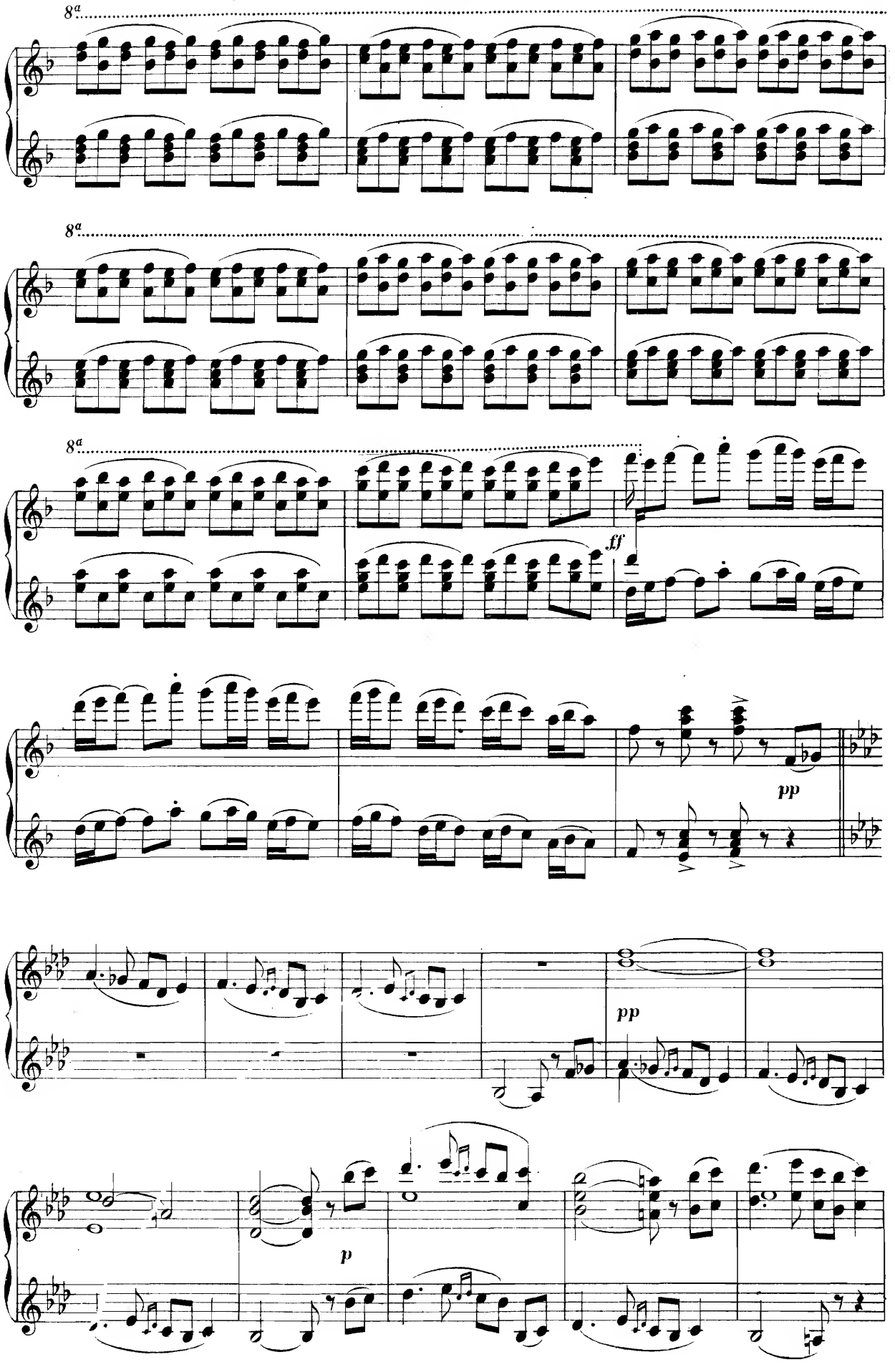
8a

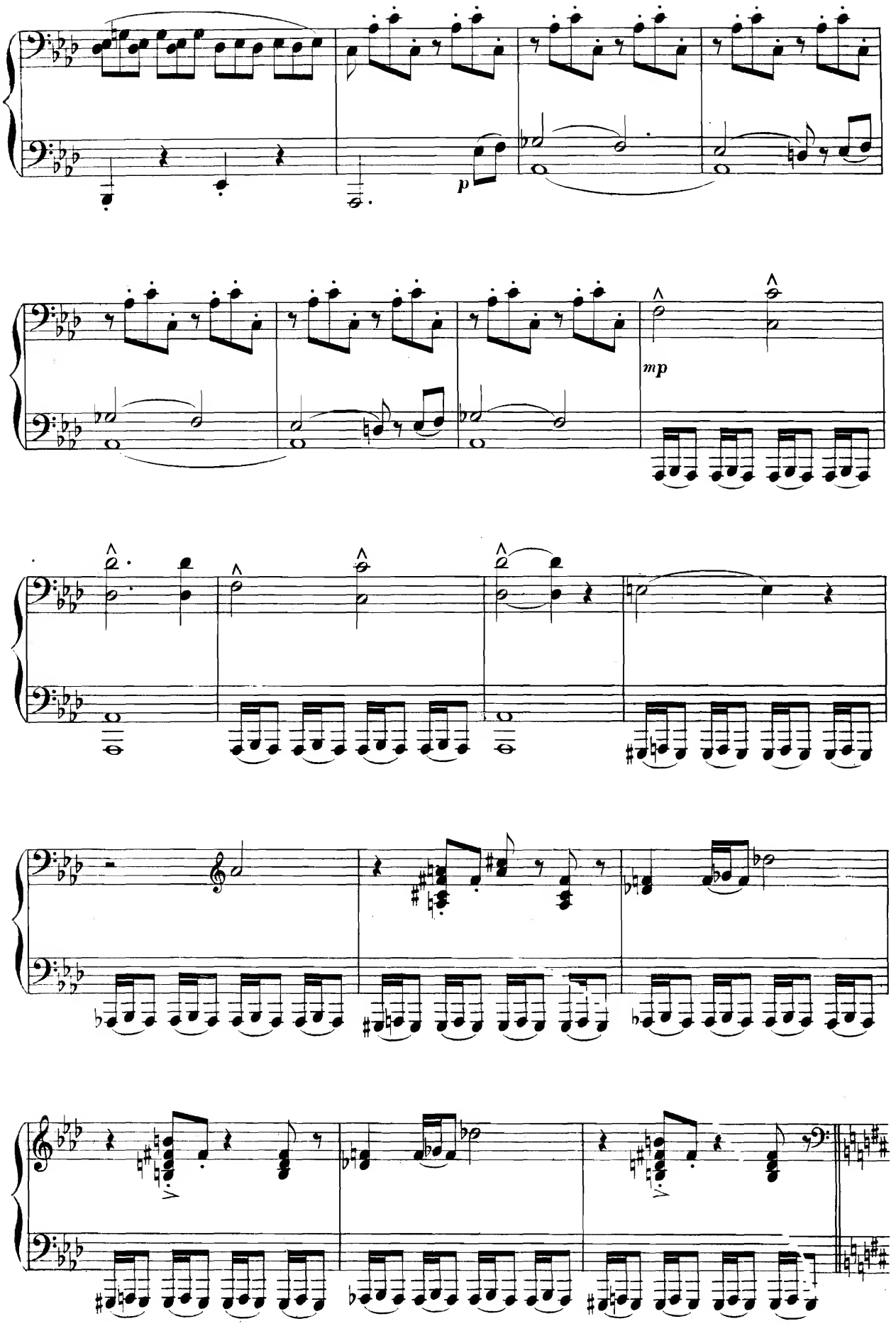
p

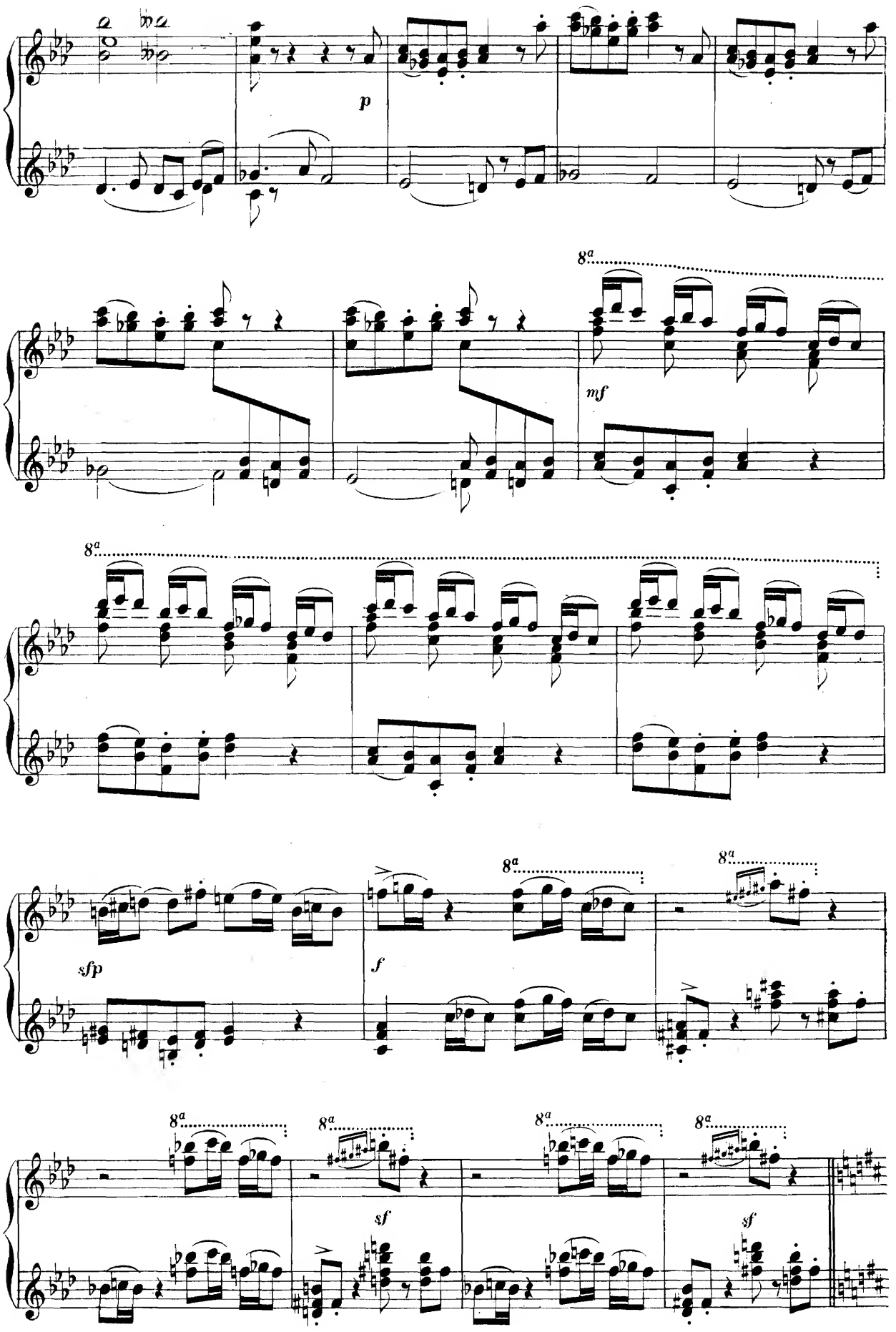
8a

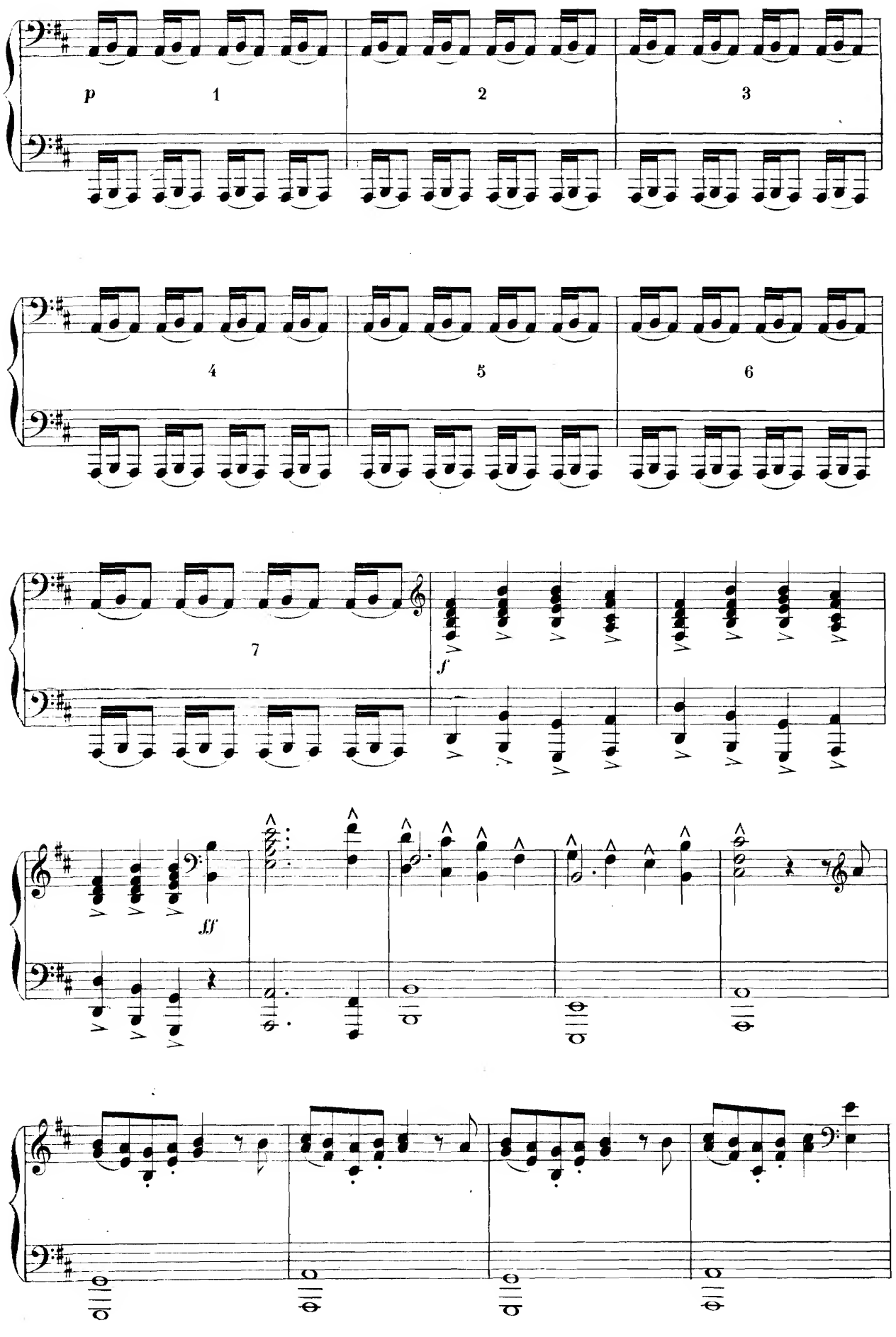
ff

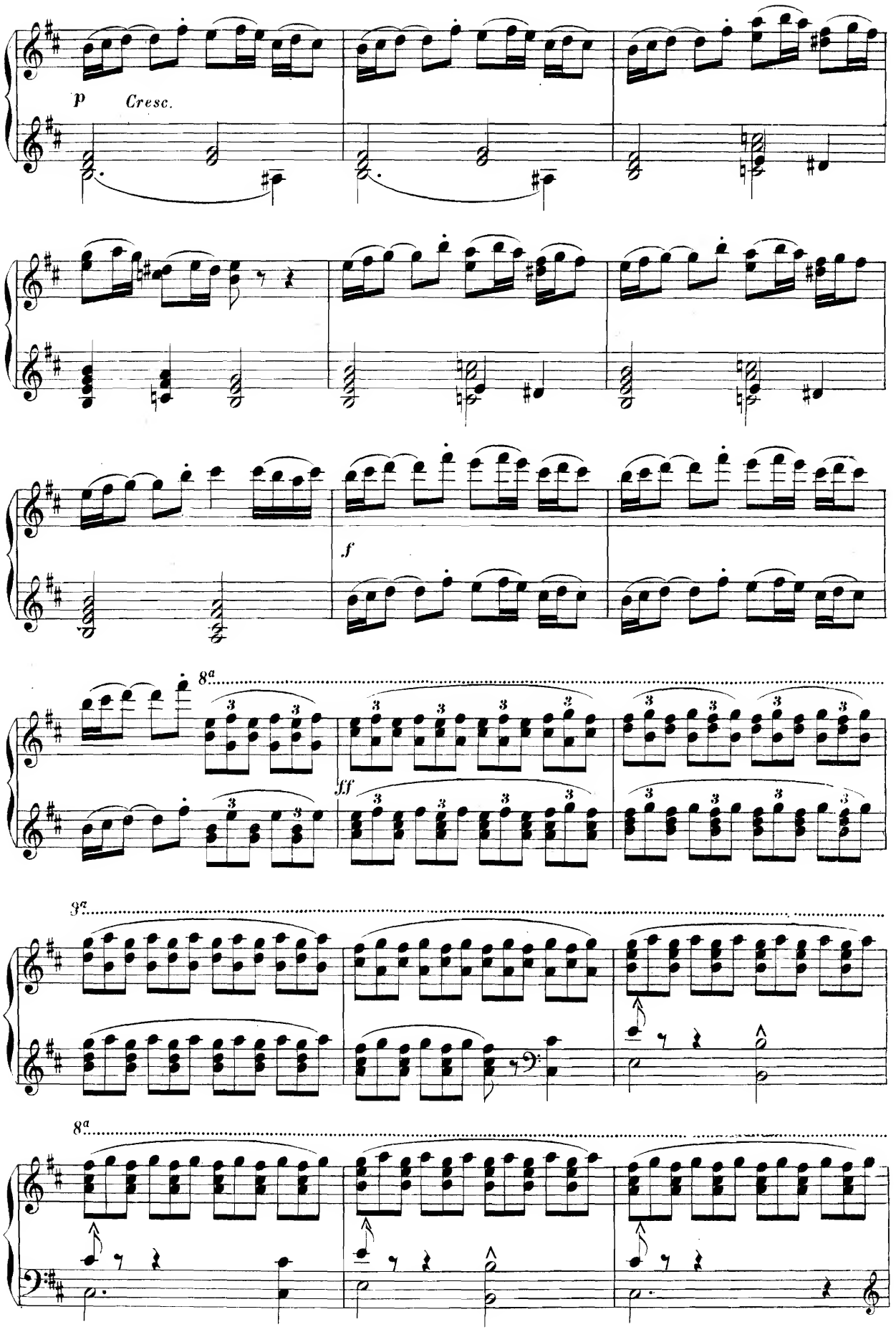

ff
pp

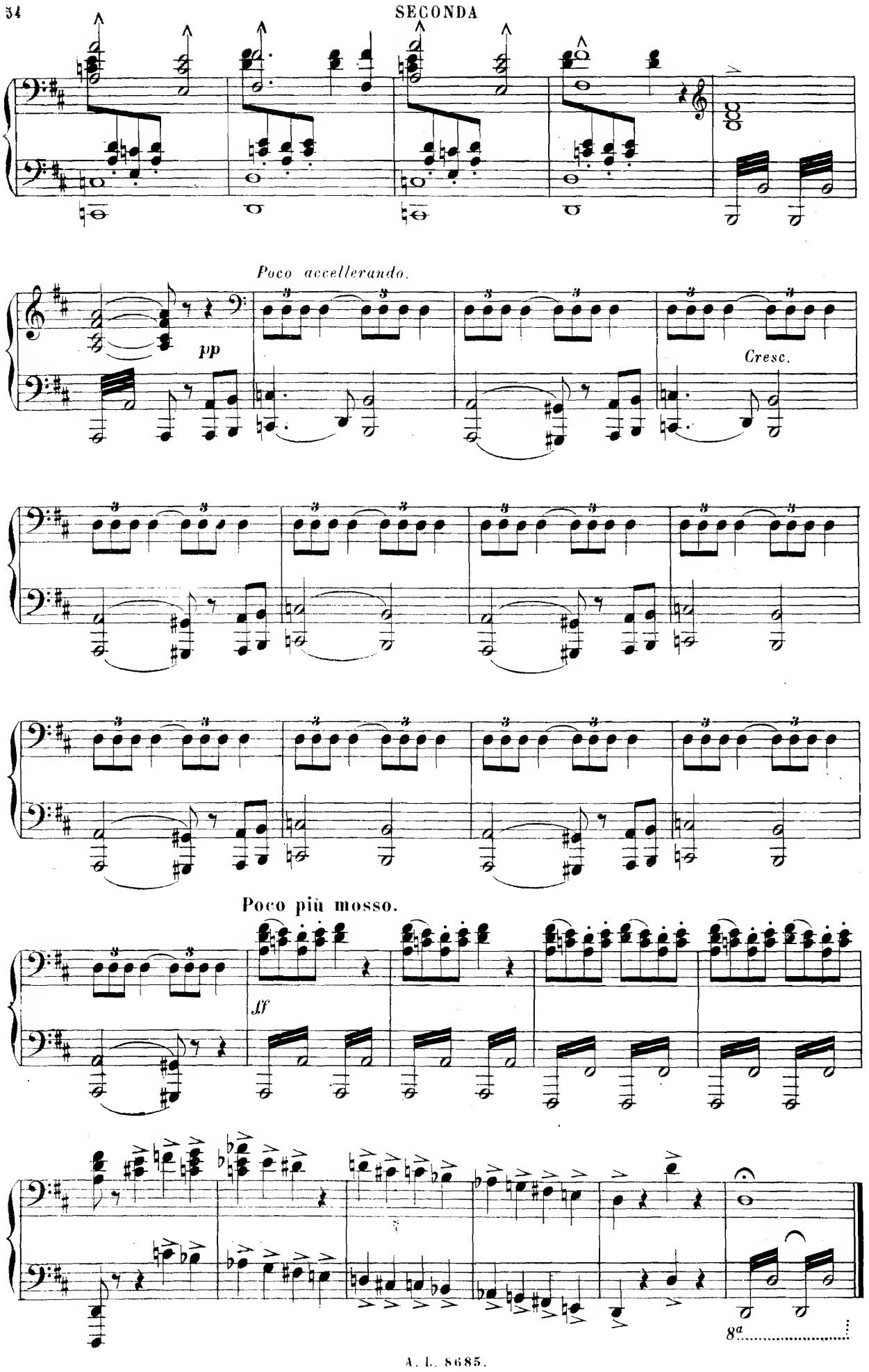

8a
8a
8a
ff
pp
pp
p


p
mp


p
8a
mf
8a
8a
8a
sfp
f
8a
8a
8a
8a
sf
sf


p
1
2
3
4
5
6
7
f
ff


p
Cresc.
f
ff
8a
8a
8a


Poco accellerando.
pp
Cresc.
ff
Poco più mosso.
8a

8a

8a

Poco accellerando.

p *Cresc.* *poco* *a* *poco*

f

Poco più mosso.

tr *tr*

ff

8a

IV

Allegretto vivace. (84 = ♩.)

pp

Adagio amoroso. (58 = ♩)

p

pp

p

(♩. = ♩)

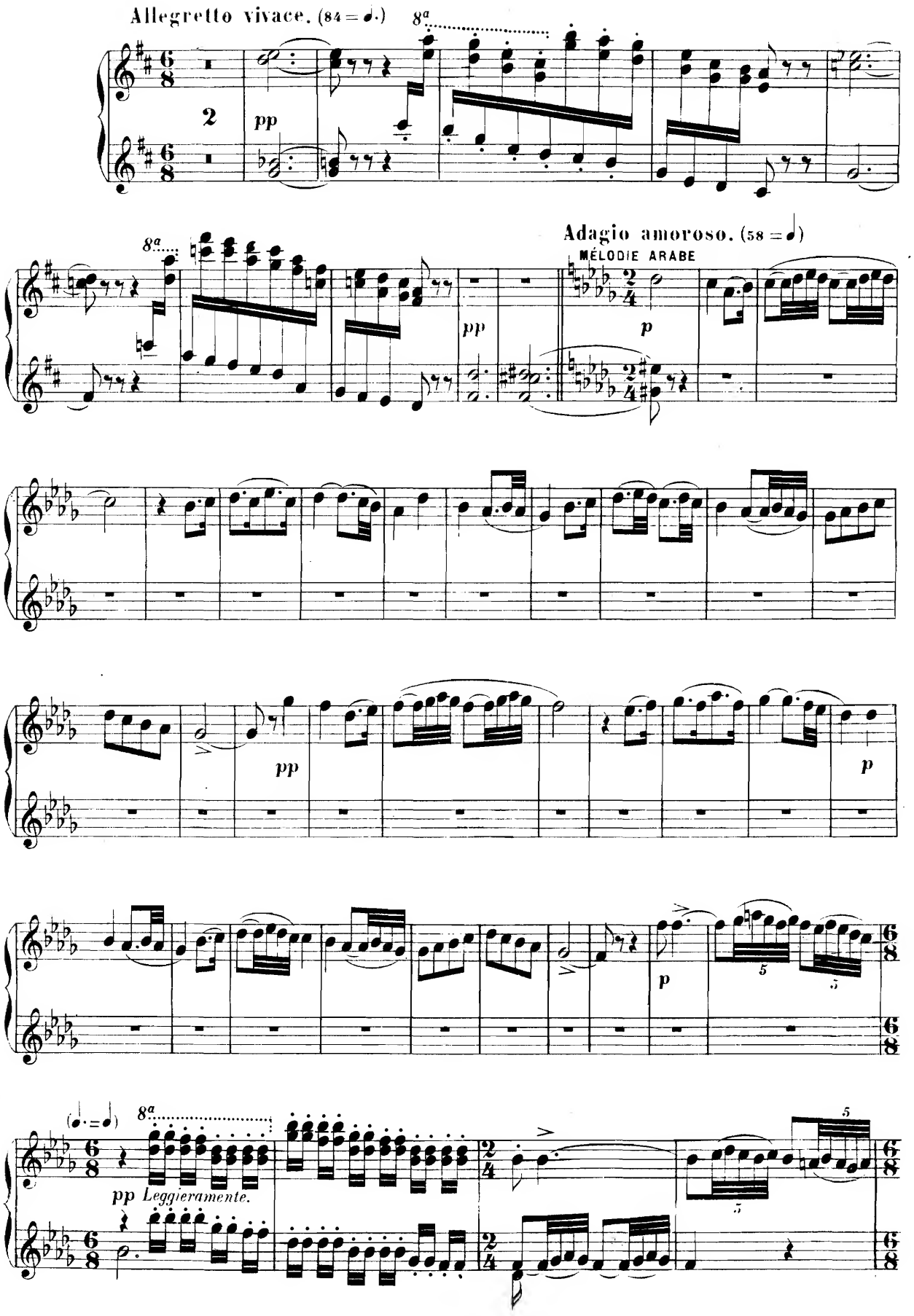
ppp

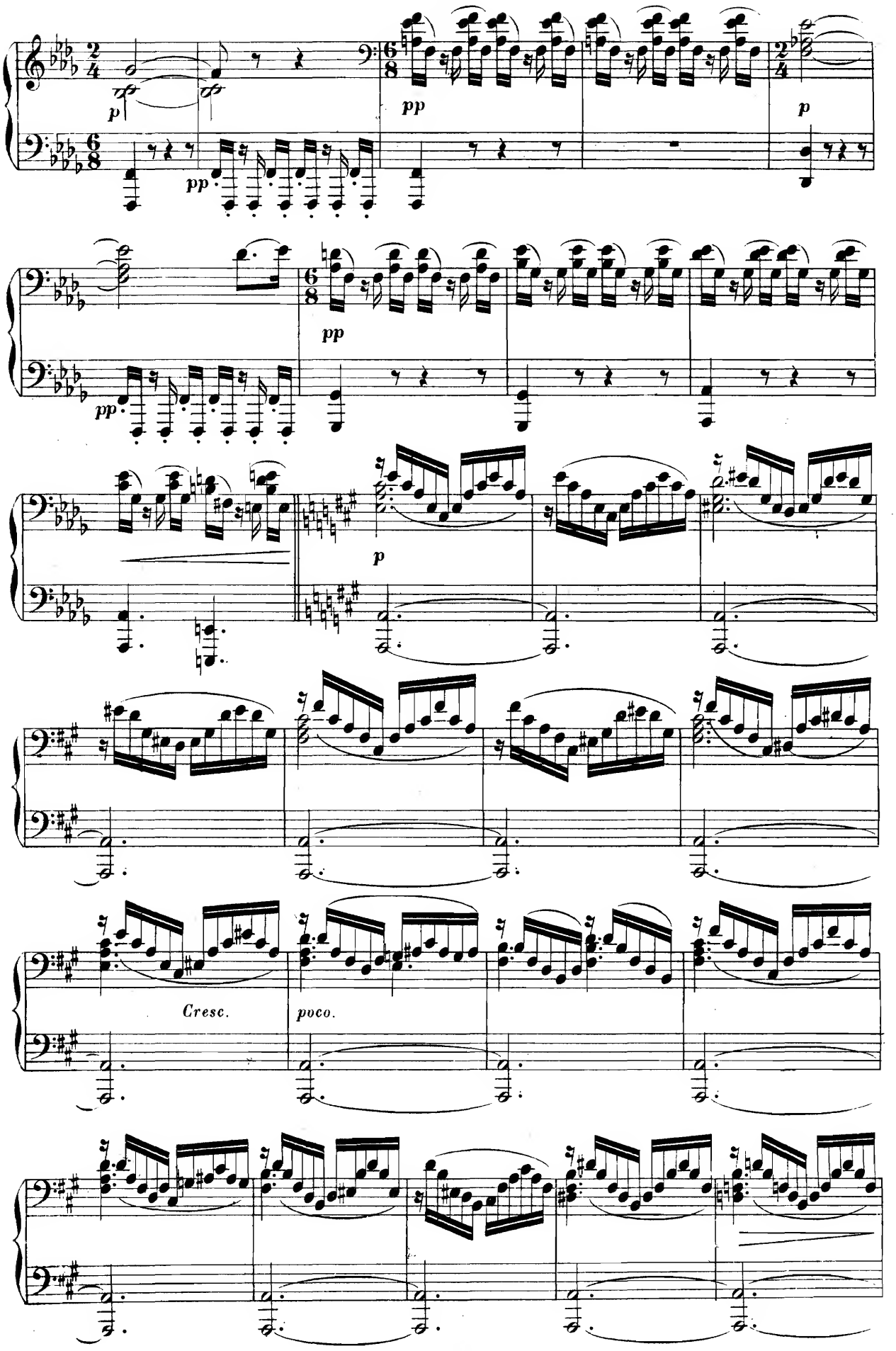
p

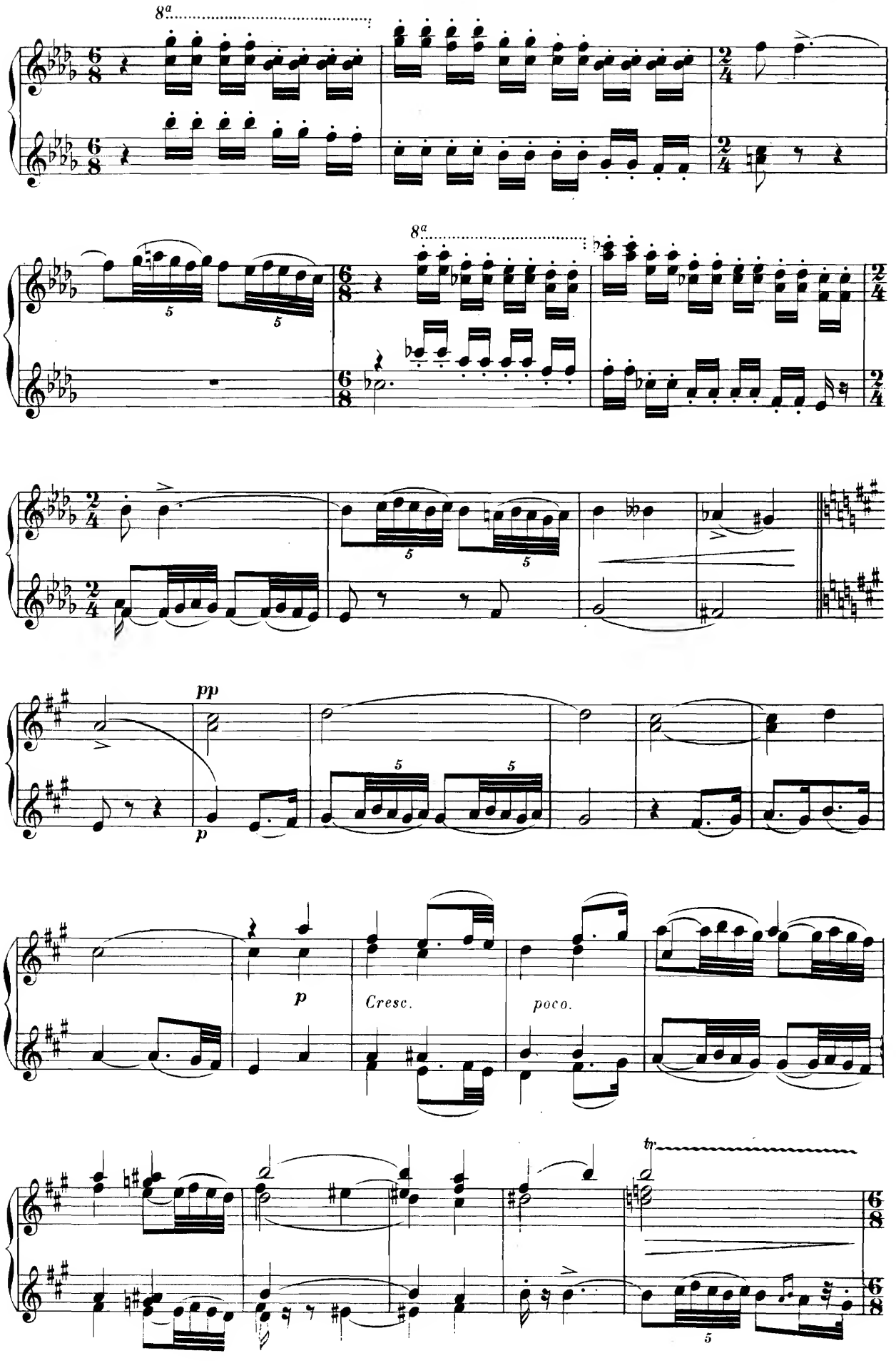
pp

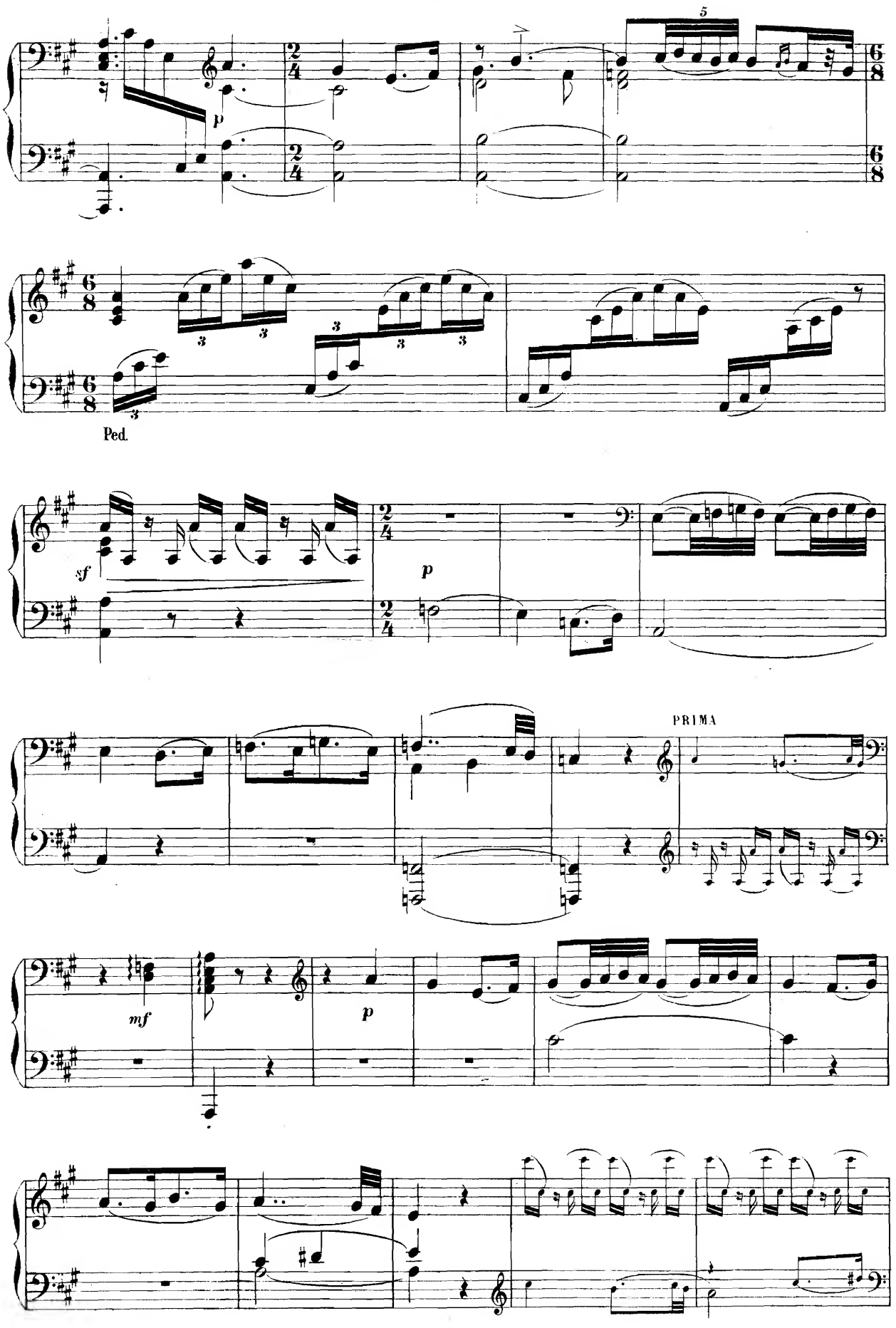
pp

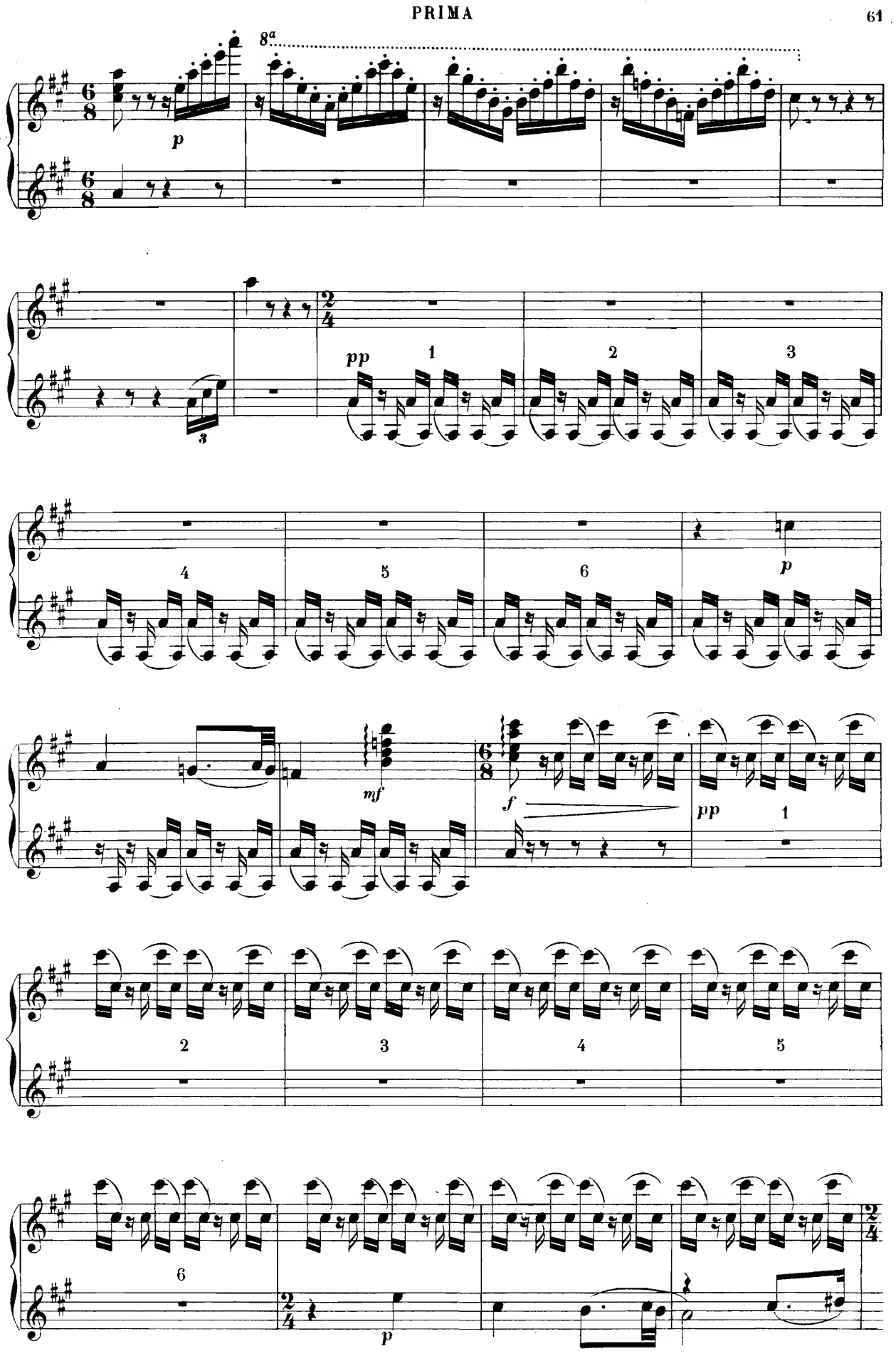
IV

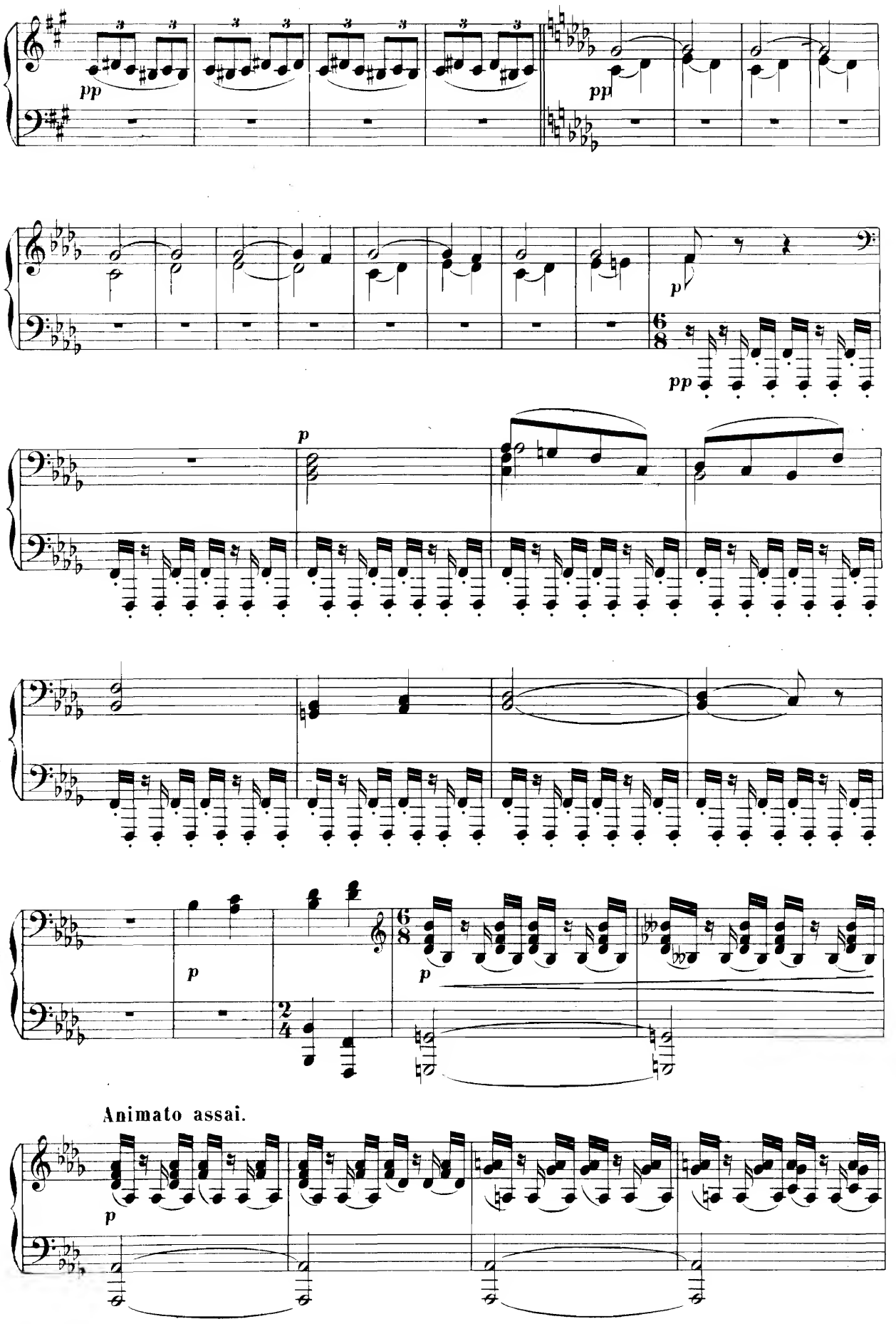

Allegretto vivace. (84 = ♩.)
8a
2
pp
8a
pp
Adagio amoroso. (58 = ♩)
MÉLODIE ARABE
p
pp
p
p
(♩. = ♩)
8a
pp Leggieramente.
5
5
5

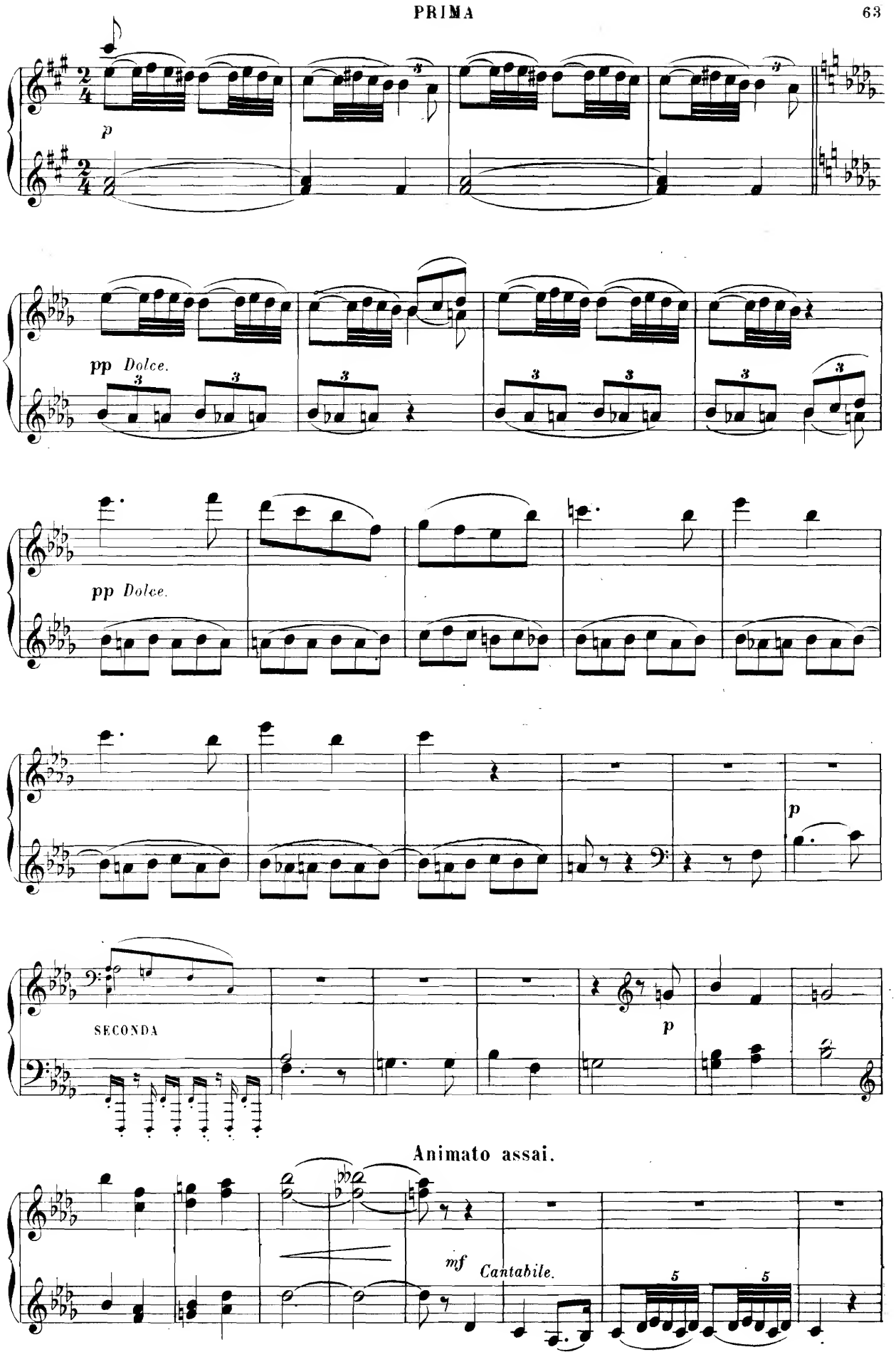

p
pp
pp
p
pp
pp
p
Cresc.
poco.

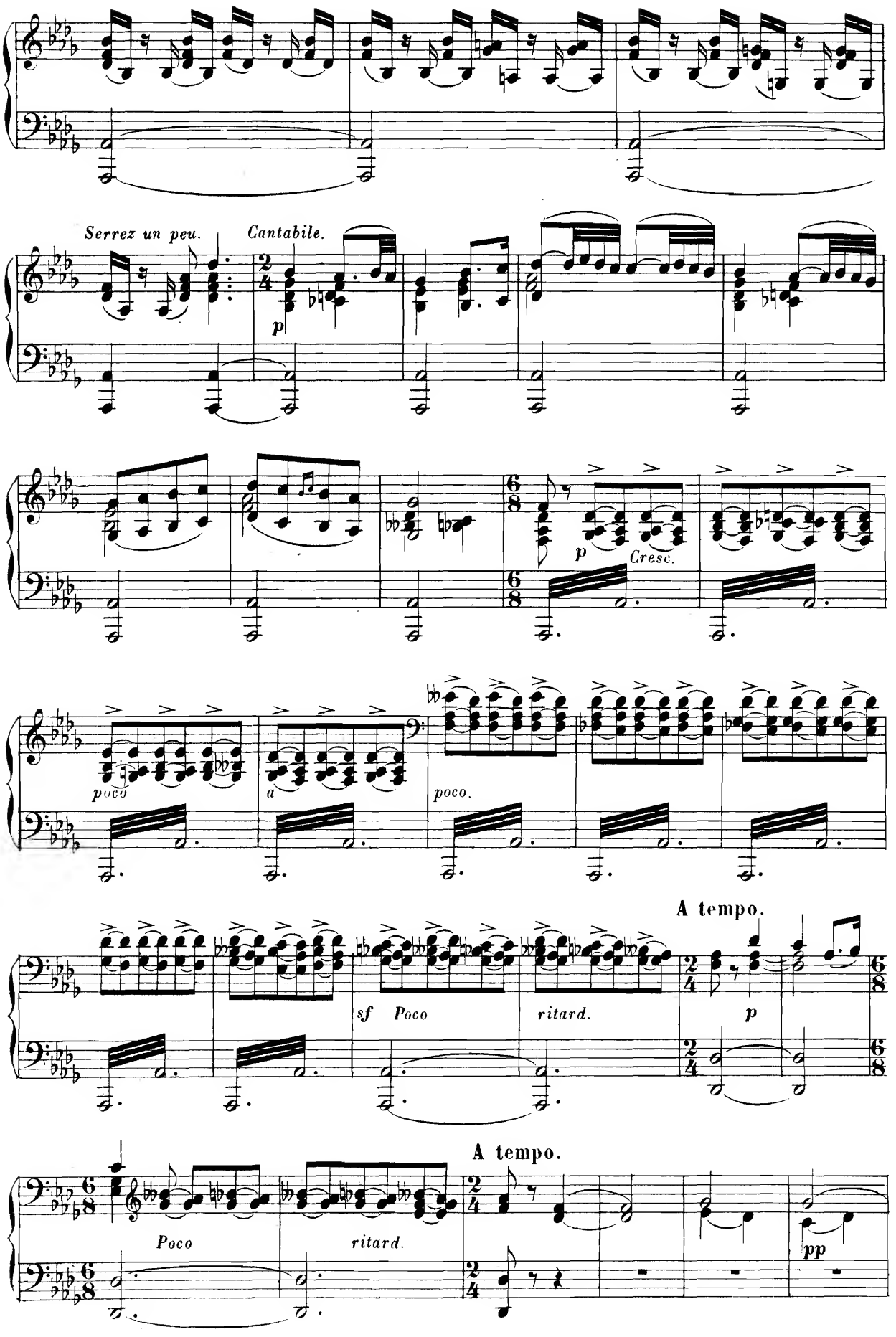

8a
8a
pp
p
p
Cresc.
poco.
tr


5
p
3
Ped.
sf
p
PRIMA
mf
p


8a
p
pp
1
2
3
4
5
6
mf
f
pp
1
2
3
4
5
6
p


pp
pp
p
pp
p
p
p
Animato assai.


p
pp Dolce.
pp Dolce.
p
SECONDA
p
Animato assai.
mf Cantabile.


Serrez un peu.
Cantabile.
p
p
Cresc.
poco
a
poco.
sf Poco
ritard.
A tempo.
p
A tempo.
Poco
ritard.
pp

8a
Serrez un peu.
Leggieramente.
pp
8a
8a
p Con passione cresc. poco
a
poco.
A tempo.
ff Poco rit.
5
5
p
Poco
A tempo.
5
ritard.
8a
pp

PRIMA

p

pp

pp

pp

p

pp

p

p A piacere.

A tempo.

A tempo.

FIN

A piacere.

pp Poco ritard.

p

8a

pp

p

p

p

A tempo.

pp

A piacere.

A piacere.

A tempo.

Poco ritard.

p

FIN.

Ped.

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